

Single-Sample Decoding of a Two-Layer Sound–Word Canvas Model for Thai *Klon Pad*

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Abstract

We present a generator of Thai *klon pad* (กลอนแปด) verse, one stanza from a short topic, and evaluate it against human verse on held-out topics. The generator is a masked language model initialised from WangchanBERTa over a fixed canvas with two layers: a sound layer of pronounced syllables, where rhyme, tone and syllable count are enforced as hard masks, and a word layer of whole words, so that no word is cut into written pieces. Decoding commits one cell at a time and samples at temperature 0.4; one sample is drawn per topic, with no selection, reranking or repair. On 78 held-out topics never used in development, judged by three independent runs of a frozen LLM judge in the same pools as the human stanzas from which the topics were written, 70.5% of the generated stanzas pass form, lexical cleanness of all four lines and topic alignment together, against 76.9% for the human stanzas (difference -6.4 points, 95% CI $[-19.2, +6.4]$). Cleanness is level with human (85.9% vs. 87.2%), and the stanzas pass form and cleanness together slightly more often than the human ones ($+3.8$ points, $[-6.4, +14.1]$); the difference lies in alignment (84.6% vs. 91.0%), on topics that were written from the human stanzas. The low temperature matters: at higher temperatures the same model passes clearly fewer of the same topics, because lexical errors lie in the model’s lower-probability choices; sharpening the sampling distribution removes most of them, at a cost in vocabulary (7.5% rare words against 16.5% in the human stanzas) and diversity. The pre-registered target, all-three within 5 points of human, is missed by 1.4 points. KlonSuphap-LM, the only public *klon pad* generator we know of, passes none of the 78 held-out topics when judged in separate pools together with the method’s and the human stanzas (form 19.2%, cleanness 3.8%).

1 Introduction

Klon pad (กลอนแปด, “eight-syllable verse”) is the most widely practised form of Thai verse. A stanza (บท, *bot*) has four lines (วรรค, *wak*) of nominally eight syllables, linked by a fixed scheme of external rhymes, with tone constraints on line-final syllables (Section 3.1). Two properties of Thai make it a hard target for a neural generator. Thai script does not mark word boundaries, so a model that works on written subword pieces can produce strings that are not words. And the rhyme is defined on pronounced syllables, which do not always coincide with written ones: โฉน is read ฉะโหน. A generator therefore has to satisfy position-specific phonological constraints while writing ordinary, well-formed Thai.

This paper describes a generator built for these two properties and evaluates it against human verse on topics it never saw: on 78 held-out topics, 70.5% of its stanzas pass form, cleanness and topic alignment together, against 76.9% of the human stanzas from which those topics were written. Its contributions are:

1. A two-layer canvas model (Section 4, Figure 2): one cell per pronounced syllable, on which rhyme, tone and length are hard masks, carrying whole-word tokens over an open vocabulary initialised from WangchanBERTa, decoded by confidence-ordered commitment at a low sampling temperature, one sample per topic.

*The research reported here was directed by Worasait Suwannik. The programs were produced by Claude, Anthropic’s AI model. Worasait Suwannik contributed to the design of the model, including a whole-stanza canvas with a sound layer of pronounced syllables for the form constraints and a word layer of whole words for spelling and naturalness; to the experimental design, including LLM-written topics for reply stanzas; the wording of the cleanness judge prompt; and the unusual-topic test of Appendix D and the selection of its topics.

2. A held-out evaluation (Section 3): 78 topics, written from reply stanzas of test-split threads whose title groups were never used in development, the human stanzas from which the topics were written judged in the same pools, a form checker and two frozen LLM-judge instruments run three times independently.
3. The sampling temperature as the method’s main ablation: on the same held-out topics, all-three rises from 44.9% at temperature 0.8 to 70.5% at 0.4, cleanness from 56.4% to 85.9%, and the number of judged-bad lines falls from 36 to 13 of 312; we explain this by where lexical errors sit in the model’s distribution, and measure what it costs in vocabulary and diversity (Sections 5–6); a confound test attributes the gain to the sampling itself, not to decoder bonuses that temperature also amplifies.
4. A comparison with KlonSuphap-LM [29], run locally with its temperature tuned on development topics, on the same held-out topics, judged in separate pools together with the method’s and the human stanzas (Section 5.4).

The trained model is available on the Hugging Face Hub at <https://huggingface.co/voraseth/klon8-base>, together with the code that generates from it, and loads with the Transformers library [27]:

```
from transformers import AutoModel
model = AutoModel.from_pretrained("voraseth/klon8-base", trust_remote_code=True)
print(model.generate_poem("topic in Thai")[0]["poem"])
```

2 Related Work

Thai poetry generation. Published work on generating Thai verse is sparse. The only public *klon pad* generator we know of is KlonSuphap-LM [29], a Thai GPT-2 base model fine-tuned on about 65,770 couplets (กวี, two lines each) of *klon pad* from the Thai Literature Corpora [24]. It marks the words that must rhyme with special tags in the training text (a tag pair for the source and the target of each rhyme within a stanza, and another for the rhyme between stanzas), optionally masks attention to non-rhyme words, and then fine-tunes with proximal policy optimisation (PPO) against a rule-based form grader. It is documented by a model card and code repository rather than a paper, and reports no evaluation of meaning or fluency; form is learned softly from the tags and the reward, whereas our decoder enforces rhyme, tone and length as hard masks on pronounced syllables. The ThaiProsody benchmark [30] evaluates large language models composing four Thai verse forms, *klon pad* among them, with a deterministic rule checker for tone, weight and rhyme, a model-based syllable counter and an LLM content judge; it is a benchmark of general-purpose models prompted zero-shot rather than a trained generator. Public Thai poem collections include the Thai Literature Corpora [24], drawn from classical works, and the klongklon dataset [22], more than 50,000 *klon pad* and *khlong si suphap* poems collected from various literature, among them classical works such as Phra Aphai Mani; our training data are instead modern verse written by forum members, and our evaluation compares against the human stanzas from which its topics were written. We are not aware of a published *klon pad* generator evaluated against human verse on held-out topics; we evaluate KlonSuphap-LM under our protocol in Section 5.4.

Thai language models. The generator’s body is WangchanBERTa [17], a RoBERTa-style masked language model pretrained on Thai text with a SentencePiece vocabulary. Segmentation and grapheme-to-phoneme conversion use PyThaiNLP [20] and TLTK [1]. We use a masked encoder rather than a left-to-right generative model because the canvas is filled in any order under position-specific constraints, and because WangchanBERTa’s pieces give an initialisation for every whole word of the open vocabulary.

Constrained poetry and lyric generation. Neural generation of metrical verse has concentrated on Chinese and English. Hafez [8, 9] combined a language model with a finite-state acceptor that admits only metrical, rhyming paths, the closest antecedent of our hard masks. Tian and Peng [26] plan content and rhyme words before writing sonnet lines. For rigid-format text, SongNet [16], motivated by lyrics and evaluated on SongCi and sonnets, controls the format with format and rhyme symbols at each position, a fixed grid like our canvas; for lyrics, DeepRapper [28] writes rap lines right to left so that the rhyme is chosen first. CIGEN [25], the work nearest in spirit to ours, composes Chinese Ci non-autoregressively so that generation accommodates the tune pattern’s rigid format of length and rhyme. PoetryDiffusion [13]

writes sonnets and SongCi with a continuous diffusion model, which noises continuous word representations towards a Gaussian, for the semantics, and a separately trained metrical controller that penalises states straying from the target control distribution; its form control is soft, where ours is a hard mask. A shared design question is when the rhyme word is chosen relative to the rest of the line. Our decoder chooses the rime family early from the model’s own probability over rime families (Section 4.2), writes it into the sound layer, and lets the words of the whole stanza be filled around it in confidence order. A second difference is the unit: because Thai rhyme lives on pronounced syllables and Thai script does not delimit words, we keep two aligned layers, sounds for the constraints and whole words for the text, instead of constraining written subword tokens. Sound has also been given to masked language models as extra input embeddings: PoemBERT [14] adds sentiment and pinyin embeddings to a BERT-based Chinese poem generator. Our sound channels are also input embeddings, but the sound layer is in addition the surface on which the form constraints act.

Constrained and non-autoregressive decoding. Lexically constrained beam search [11] and Neuro-Logic decoding [18] enforce constraints in left-to-right generation. Our generator is a bidirectional masked language model [7] used non-autoregressively. Mask-Predict [10] and MaskGIT [4] fill a fixed-length canvas over several steps. MaskGIT keeps the most confident predictions at each step and re-predicts the rest; Mask-Predict predicts all tokens at every step and re-masks the least confident ones, so earlier predictions can change. Our decoder instead commits one cell per step, the open cell whose best admissible token is most confident, and does not re-mask committed cells. Our training, which masks a randomly drawn share of each stanza (Section 4), is close to absorbing-state discrete diffusion: in D3PM an absorbing ([MASK]) state reduces to a reweighted masked-LM objective [2], and the MDLM objective is a weighted average of masked-LM losses [23]. These models do not order unmasking by the model’s confidence at decoding time; that ordering is the one of Mask-Predict and MaskGIT. The difference is that our constraints are hard masks on a parallel sound layer, so every intermediate canvas stays inside the form.

Sampling temperature. Holtzman et al. [12] showed that the low-probability tail of a language model is unreliable and that pure sampling from it produces incoherent text, motivating nucleus sampling. Peeperkorn et al. [19] found that in story generation temperature is only weakly related to novelty and moderately related to incoherence. Our temperature comparison is a measurement of the same trade-off in a constrained, non-autoregressive generator, against human verse on held-out topics: the tail holds most lexical errors, and sharpening the distribution removes them at a measurable cost in vocabulary. Best-of- N selection with a learned verifier [6] is the usual alternative for avoiding bad samples after the fact; the method here draws one sample with no selection.

LLM judges. LLMs have been used as judges of generated text since early studies [5, 31], with known position and verbosity biases [31]; for creative writing, LLM judgments agree poorly with expert readers [3]. Our cleanness instrument adapts the error-span protocol of GEMBA-MQM [15] and asks a narrow question (is each span well-formed Thai) rather than a judgment of quality; we add fixed human anchor stanzas in every pool, blind interleaving with human verse, three independent judge runs, and report the judge’s disagreement with a human reader as a limitation (Section 7).

3 *Klon Pad*, Data and Evaluation Setting

3.1 The skeleton of a *klon pad* stanza

A stanza (บท) has four lines (วรรค), traditionally named วรรคต้น, วรรครับ, วรรครอง and วรรคส่ง. Each line has 7–9 pronounced syllables, usually 8; in the training stanzas 73–81% of lines have 8 and 18–24% have 9, depending on the line. The form checker used throughout this work (distributed with the model) reads a stanza as follows; Figure 1 shows the skeleton.

- **Syllables.** Each line is segmented into words with PyThaiNLP [21] using its default `newmm` tokenizer, a dictionary-based maximum-matching segmenter [20], and each word is converted to phonemes with TLTK [1], giving pronounced syllables with onset, vowel, coda and tone. A line passes the count when

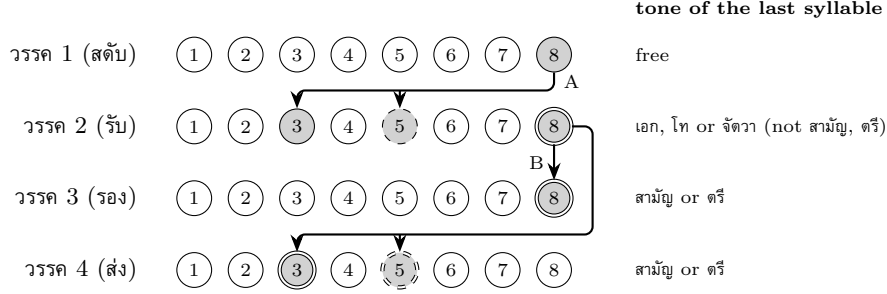


Figure 1: Skeleton of one *klon pad* stanza as checked in this work. Circles are pronounced syllables, drawn at the usual eight per line. Group A links the last syllable of line 1 to the 3rd syllable of line 2 (or the 5th, dashed); group B links the last syllable of line 2 to the last of line 3 and to the 3rd (or 5th) syllable of line 4. Line-final tones are on the right.

it has 7–9 syllables, where short unstressed syllables (*e.g.* สะ, กระ) may count as one, as half or not at all; a line of 10 pronounced syllables that contains such light syllables can therefore pass, which is why the training data and the canvas below allow up to 10 syllables per line.

- **External rhyme.** Two syllables rhyme when they have the same *rime*, the vowel and the final consonant (rimes are grouped into *rime families*, with the ใ/ไ/~ย ~ -าย and -เ- ~ -าว families merged, because the phoneme converter is inconsistent about their length). Three links are required: the last syllable of line 1 with the 3rd or 5th syllable of line 2 (group A); the last syllable of line 2 with the last of line 3; and the last syllable of line 2 with the 3rd or 5th syllable of line 4 (group B). Since lines 2 and 3 end on the same rime, the last link is equivalently a rhyme between the end of line 3 and the 3rd or 5th syllable of line 4. The link from the end of line 4 to the end of line 2 of the next stanza applies only to multi-stanza poems and is not used here.
- **Repeated rhyme word.** A rhyme link may not be made by repeating the same syllable of the same word.
- **Tones.** The last syllable of line 2 must not carry the สามัญ (mid) or ตรี (high) tone, so it carries เอก, โท or จัตวา; the last syllables of lines 3 and 4 must carry สามัญ or ตรี. The end of line 1 is free.

A stanza passes form when all four counts, the three links and the three tone rules hold, no rhyme word is repeated, and it contains no Chinese, Japanese or Korean script (a guard for generators with multilingual vocabularies; it never fires on the method, whose vocabulary is Thai only). Internal rhymes (สัมผัสใน) are an ornament and are not required. Poets bend these rules: 92.3% of the human stanzas in the held-out evaluation pass the checker, and 95.0% of the training stanzas.

3.2 Training data

The corpus is modern verse written by the users of a Thai poetry forum and collected from its public boards, *klonthaclub.com* (บ้านกลอนไทย), whose 29 boards used here cover love, longing, encouragement, festivals, dharma and a practice room for the prosody rules. Posts are cut into four-line stanzas; a stanza is kept when its line count and syllable counts are well formed and all three external rhyme links hold (tones are not filtered), and duplicates are removed. The training split has 50,788 stanzas from 3,956 threads: 11,601 from opening posts and 39,187 from replies. The data pipeline of the two-layer model further keeps a stanza only when every line has 7–10 pronounced syllables, every syllable is read by the phoneme converter, and the words, re-joined and re-segmented, give back exactly the same sounds; 49,194 stanzas remain, of which a random 1,000 are held out to monitor the validation loss and 48,194 are used for training.

The conditioning topic of every training stanza, opening post or reply, is its thread title after removing decoration (symbol runs, repeated punctuation, reply prefixes, bracketed notes, decorative Latin letters).

3.3 Train/test split and the held-out topics

The corpus is split by thread title, not by stanza. Titles are first grouped on their Thai-only normalisation (the *title key*), so that decorated duplicates of one title (ผืนร้าย and the same title framed by star symbols) cannot fall on both sides. The split has 3,821 training titles in 3,700 title groups (50,788 stanzas) and 659 test titles in 652 title groups (8,680 stanzas). A stanza-level split would leak, because a title’s content syllables occur in a sibling stanza of the same thread 22.4% of the time, as often as in the stanza itself (22.5%).

For the evaluation, every test title group that had been used anywhere in development was excluded. A group was out if its title key matched any title, prompt or topic used anywhere in development (every prompt file, every judged pool, every judged batch), or if any of its threads had supplied a human stanza to a judged pool or had a line found in a judged batch. The exclusion list holds 4,856 title keys from all these sources and 396 test threads (388 threads of human stanzas used in earlier pools, together with the threads found by their lines). Of the 652 test title groups (690 threads), 552 were excluded, leaving 100 (110 threads, 1,279 stanzas). None of the 100 titles was usable as a prompt as it stood; the reasons included birthday greetings, contest announcements, threads of ornamental *klon bot* forms, titles with Latin letters and one-syllable titles. A fixed rule therefore took, for each of the 100 title groups, its first reply stanza whose topic, written from that stanza by Claude Opus 5.5 under a fixed guide, is 2–12 syllables of Thai only (no Latin letters, digits or stray combining marks), contains none of a fixed list of forum keywords (meta and event words such as วันเกิด, ประกาศ, สมาชิก, กระหู่) and is neither a title or prompt used in development, a training title, nor a topic that Claude wrote for training stanzas during development (the model evaluated here was trained on thread titles only). That stanza is the **human control** and its topic is the **prompt** for the generator as well; below, the *held-out topics* are these prompts, one per title group (Section 7 discusses how this selection may bias alignment). 78 title groups qualified and 22 were dropped. Development used 49 further test-split titles, the *49 development topics* below, which are therefore among the excluded groups. When the evaluation ran, the exclusion of the 78 held-out topics’ title groups and their human controls was checked again against a fresh scan of every prompt, pool and judged line (the 388 pool threads and 53,728 judged lines): zero overlap.

Because each prompt was written from its human control, it may fit that stanza better than any other poem, which favours the human arm on alignment. Two further human stanzas per topic were judged in the same pools as fillers; they balance the pools and are never an endpoint. Where the title had enough replies (138 of the 156 filler slots) they are the two earliest other reply stanzas under the same title (6 of them from a second thread with the same title), each under its own Claude-written topic; the other 18 slots hold human controls of the second earlier evaluation (Section 3.4), 11 reply stanzas under Claude-written topics and 7 opening-post stanzas under their thread titles. Fillers are exempt from the exclusion rule because they are never endpoints. The human controls are verse written by forum users: 17 of the 78 come from the forum’s birthday-verse board.

3.4 Passing criteria and the judge

A stanza passes **all-three** when (i) it passes the form checker of Section 3.1, (ii) all four of its lines are judged clean, and (iii) its topic alignment is judged at least 4 of 5. The marginal rates are reported beside the conjunction.

Target. Our target was fixed in a pre-registration before the evaluation reported here: on held-out topics, the all-three rate of the generated stanzas should be within 5 percentage points of the rate for the human stanzas of the same topics, judged in the same pools. Two earlier held-out evaluations with the same passing criteria, judge instruments and target, of predecessor configurations that drew 64 samples per prompt at temperature 0.8 and kept the one an LLM ranker preferred (the first with an earlier model and one further step that re-drew the weakest line, the second with the model evaluated here), each on its own fresh title groups and human controls (thread titles with opening-post stanzas in the first; in the second, 41 such titles and 40 Claude-written topics of reply stanzas) and with three independent judge runs, missed it widely (44.7% against 63.1%, and 35.8% against 60.5%), in both cases because of cleanness; the human rate differs between evaluations because each has its own prompts, human stanzas and pools. The system described here comes within 6.4 points (70.5% against 76.9%, Section 5): the target is missed by 1.4 points, and the

95% interval of the difference, $[-19.2, +6.4]$, is too wide to separate the system from human verse in either direction.

Cleanness. The cleanness instrument (Appendix A) adapts the error-span protocol of GEMBA-MQM [15]. The judge marks exact spans that are not linguistically well formed Thai: non-words, unrecognisable misspellings, unnatural word formations, and unnatural combinations of words that disrupt reading. A span is *critical* if it makes the line incomprehensible and *major* if a native reader stumbles but understands, or if it is a non-word other than a genuine Thai prefix or suffix that can attach to the neighbouring word; something technically odd that does not disrupt reading is a pass. Because the text is verse, abstraction, metaphor, personification, archaic or poetic diction, unusual imagery and natural poetic compounds are explicitly not errors, and rhyme, syllable count and structure are not judged. A line is clean when it carries no critical or major span.

Alignment. The alignment instrument (Appendix A) asks the judge to write one Thai sentence saying what the poem is about, then score 1–5 how much of it stays on the topic, judging subject matter only and accepting figurative treatment (5: every line on topic; 4: at most one line wanders; 3: partly; 2: touched once and left; 1: unrelated). A stanza is aligned when its score is at least 4.

Runs, aggregation and agreement. The judge is Claude Opus 5.5, run as an agent: a conversation whose only tool use is reading the batch files and writing its verdict file. Both prompts are frozen and wrapped in a fixed agent instruction (Appendix A). Each instrument is run three times independently, each run judging all six pools of the instrument in one conversation (Section 7): a line is clean when at least two of the three runs report no critical or major span on it, and alignment is the median of the three scores; an item missing from a run counts in that run as unclear on every line and as alignment 1. Fleiss’ kappa across the three runs, over all items except the anchors, is 0.76 for per-line cleanness and 0.84 for alignment ≥ 4 .

Pools, anchors and blinding. The 78 topics are split into six parts of 13. Each part has one cleanness pool and one alignment pool holding, for each topic, the three system arms (temperatures 0.4, 0.6 and 0.8), the human control and the two fillers, plus 16 *anchor* stanzas: human stanzas from a fixed anchor set, the same in every pool, used to detect judge drift (about 17% of items). Items are interleaved and keyed at random and dealt into seven batch files per pool of 11 or 12 items plus two or three anchors, texts are given raw, and the agent instruction tells the judge that the pool mixes system and human poems without labels. A pool-run is void if its anchors are under 70% clean or their median alignment is under 3; none was. Anchors were clean in 100%, 87.5% and 81.3% of cases in runs 1, 2 and 3.

Statistics. The primary comparison, fixed before any judging, is all-three at temperature 0.4 against the human controls; the other temperatures, the marginals, kappa and vocabulary and diversity read-outs are secondary. Differences use topic-clustered percentile bootstrap intervals (10,000 resamples of topics, seed 0, arms resampled together), and discordant topics are tested with the exact McNemar test. The McNemar tests and discordant-topic counts, the ratios of rates, the per-arm intervals, the comparison of temperatures 0.6 and 0.4, the bad-line counts of Table 2, the originality check of Section 5.3 and the rime-family count of Section 6 were added after judging and are not part of the pre-registration.

4 Method

4.1 Two-layer canvas model

A stanza is a fixed canvas of cells preceded by the topic: a leading `<s>` cell, 12 topic cells and four lines of 10 cells (Figure 2). The model has two aligned layers.

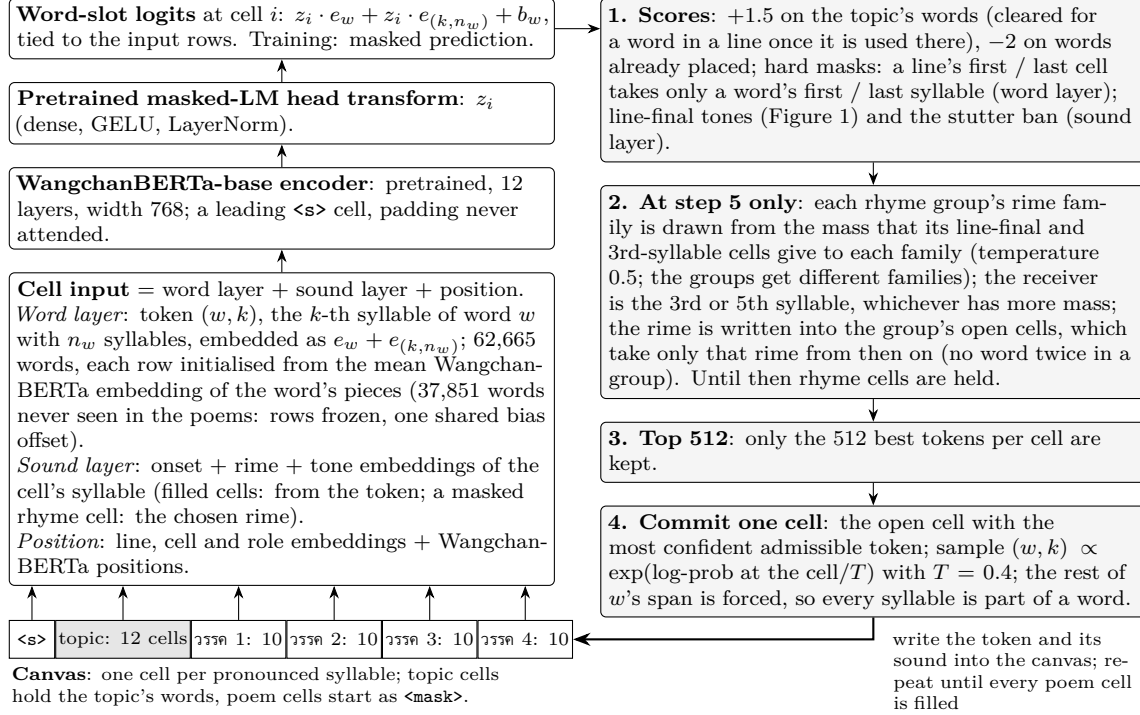


Figure 2: The generator. Left: the network, a WangchanBERTa encoder over a canvas of topic cells and 4×10 poem cells, each cell carrying a whole-word token (word layer) and its pronounced syllable (sound layer). Right: one decoding step, repeated until every poem cell is filled (one step per cell, 32.9 on average on the held-out topics); rhyme, tone and length masks act on the sound layer; word-boundary masks and the sampling act on the word layer.

Sound layer. One cell per pronounced syllable, computed as the form checker computes it (newmm words, then TLTK grapheme-to-phoneme per word), carrying three channels: onset, rime family and tone. The syllable count of a line is its number of cells, and rhyme and tone masks act on these sounds, so โหล่น fills two cells, ละ and โหล่น , and its rhyme is that of โหล่น . In the model used here the sound of a filled cell is derived from its word-layer token; a masked cell has no sound input, except that a rhyme cell whose rime family has been chosen receives that rime in its rime channel.

Word layer. The token at a cell is a pair (w, k) : word w and the position k of the cell's syllable within it, so a word is never cut into written pieces. Its input embedding is $e_w + e_{(k, n_w)}$, where n_w is the number of syllables of w , plus the embeddings of the three sound channels, of the line (topic or poem line 1–4), of the cell's position within its line and of its role (topic cell or poem cell of a given line), plus WangchanBERTa's pretrained position embeddings; the sum passes through WangchanBERTa's embedding layer normalisation. The vocabulary is open: 62,665 words, 24,814 seen in the 49,194 stanzas of the data pipeline (training and validation) and 37,851 never seen in them (from PyThaiNLP's word list and whole-word WangchanBERTa pieces; each of these is kept only if it is Thai, readable by the phoneme converter, at most 8 syllables and re-segmented as itself). Every word row starts from the mean WangchanBERTa embedding of its pieces (86% of word tokens are exactly one piece); rows of never-seen words stay frozen, with one learned bias offset for the group. On test stanzas the open vocabulary lowers the share of stanzas with an out-of-vocabulary word from 14.0% (with the training-stanza words alone) to 2.3%.

Body and output. The body is the pretrained WangchanBERTa-base encoder [17] (12 layers, width 768); padding is never attended, and the $\langle s \rangle$ cell is always attended. Its hidden state at a cell passes through WangchanBERTa's pretrained masked-LM head transform to z_i , and the logit of token (w, k) is

$z_i \cdot e_w + z_i \cdot e_{(k, n_w)} + b_w$, tied to the input rows, where b_w is a per-word output bias initialised from the centred, add-one-smoothed log frequency of w in those stanzas (frozen for never-seen words, which share the learned offset above). The *word-slot tokens* are all pairs (w, k) with $k \leq n_w$, 164,818 in all (164,822 output tokens with four special tokens); the cross-entropy over all output tokens is computed exactly, without forming every logit, by factorising its normaliser over words.

Training. Training is masked prediction with one masking scheme per stanza: whole words (40%, a share of the words drawn uniformly from $[0.15, 1]$), single cells (20%, a share of the cells drawn the same way), lines j to 4 for a start line j drawn uniformly from 1–4 (25%) and every cell (15%). At masked rhyme cells the rime is revealed in the sound channel with probability 0.5, matching decoding, where the rime family is chosen before the word. The model was trained for 24 epochs with AdamW (weight decay 0.01 on all parameters except the per-word output biases, the shared offset, the $\langle s \rangle$ cell vector and the pretrained position embeddings), batch 32 and a one-cycle learning-rate schedule peaking at 3×10^{-5} after 6% of the 36,144 steps, with gradient clipping at 1.0 and seed 0; the weights after the last epoch are used. Training took about 8.7 hours on an Apple-silicon GPU. In development, 24 rather than 12 epochs raised all-three by 8.2 points (95% CI $[+2.9, +13.7]$; one judge run, single samples with no selection on the 49 development topics with ten seeds each).

4.2 Decoding

Decoding starts from a canvas whose poem cells are masked, with a length for each line sampled from a table of line lengths measured on human stanzas (7–10 syllables, mostly 8). Each step runs the model once and then (Figure 2, right):

1. scores every open cell: to the model’s logits it adds a bonus of +1.5 on the tokens of the topic’s words (the lexicon words of more than one character among the 12 topic cells), cleared for a topic word in a line once that word is completed there, and a penalty of -2 on words already placed; it applies the hard masks: the first cell of a line admits only the first syllable of a word and the last cell only the last syllable, line-final cells admit only the allowed tones (Figure 1), and a stutter ban forbids a token whose sound equals its neighbour’s in the same line unless the two cells belong to one lexicon word or the word pair is attested as a same-sound join at least twice in the 49,194 stanzas of the data pipeline (602 of 1,613 pair types are allowed, e.g. รัก|รัก, นาน|นาน); each cell is normalised to log-probabilities before the stutter ban (and, once chosen, the rime-family and group-word masks of step 2) remove tokens, without renormalising;
2. at the fifth step only, once four cells have been committed, chooses each rhyme group’s rime family: family f is drawn with probability proportional to $\exp(s_f/0.5)$, where s_f is the mean, over the group’s line-final cells and its 3rd-syllable receiver, of the log of the probability mass that the cell gives to f as scored in step 1; the family temperature 0.5 is fixed and T does not affect it, and the two groups always receive different families. The receiving cell is the 5th syllable if the chosen rime has more mass there than at the 3rd, and otherwise the 3rd; when it is the 5th, the 3rd may not carry that rime. The rime is written into the rime channel of the group’s open cells, so that the words are then chosen to fit it, and from then on rhyme cells admit only their group’s rime and no word may appear twice in a rhyme group. Until this step the rhyme cells are held, so the first four steps write only other cells;
3. keeps only the 512 best tokens of each cell;
4. commits one cell: the open cell whose best admissible token has the highest log-probability. A token (w, k) is admissible only if the whole span of w fits in the line around that cell and every other cell of the span admits the matching syllable of w . The token is sampled with probability proportional to $\exp(s/T)$, where s is its log-probability at that cell and $T = 0.4$; the other cells of w ’s span are then forced to the matching syllables of w and committed in later steps, so every syllable belongs to a real word.

A stanza takes one forward pass per syllable cell, 32.9 on average on the held-out topics (31–36). If the checker’s re-segmentation of the joined words disagrees with the cells, or no open cell has an admissible token, the stanza is decoded again, continuing the same random stream; this validity retry is allowed at most four times, after which the last attempt is kept, and at $T = 0.4$ it never occurred on the 78 held-out topics. Apart from it, one sample is drawn per topic (seed 0); there is no best-of- N , no reranker, no rejection

Table 1: Held-out evaluation: 78 topics, one sample per topic and temperature, three independent judge runs per instrument, all arms and the human control in the same pools. Differences are against human with 95% topic-clustered bootstrap intervals; pp = percentage points. The fillers row gives the first and the second filler of each topic.

Arm	All three	vs. human (pp)	Clean	Aligned ≥ 4	Form	Clean & form
$T = 0.4$ (the method)	70.5%	-6.4 [-19.2, +6.4]	85.9%	84.6%	98.7%	84.6%
$T = 0.6$	55.1%	-21.8 [-35.9, -7.7]	65.4%	79.5%	98.7%	64.1%
$T = 0.8$	44.9%	-32.1 [-46.2, -16.7]	56.4%	74.4%	100.0%	56.4%
Human, same topics	76.9%	-	87.2%	91.0%	92.3%	80.8%
Fillers 1 / 2 (human, not endpoints)	83.3 / 79.5%	-	88.5 / 91.0%	98.7 / 93.6%	94.9 / 94.9%	83.3 / 85.9%

Table 2: Judged-bad lines (flagged by at least two of three runs) on the 78 topics, and how many of them carry a flagged span that reaches the line end in a majority of the flagging runs.

Arm	Stanzas with 0/1/2 bad lines	Bad lines on lines 1/2/3/4	Span at line end
$T = 0.4$	67 / 9 / 2	5 / 6 / 2 / 0	9 of 13
$T = 0.6$	51 / 26 / 1	7 / 10 / 5 / 6	19 of 28
$T = 0.8$	44 / 32 / 2	7 / 15 / 8 / 6	19 of 36
Human	68 / 9 / 1	1 / 4 / 3 / 3	6 of 11

on quality and no line repair. On one Apple-silicon laptop GPU the 78 held-out stanzas took 126 seconds including model loading, about 1.6 seconds per stanza.

5 Results

Against human verse. The method passes all-three on 55 of 78 topics (70.5%, 95% CI [60.3, 80.8]) and the human stanzas on 60 (76.9%, [67.9, 85.9]). The paired difference is -6.4 points ([-19.2, +6.4]); the method passes where the human stanza fails on 11 topics and the reverse holds on 16 (exact McNemar $p = 0.44$). As a share of the human rate the method reaches 0.917 ([0.762, 1.091]). Table 1 gives all rates; Appendix B shows 30 of the 55 passing stanzas.

Where the difference lies. The method is 6.4 points below human on alignment ([-17.9, +3.8]; 7 vs. 12 discordant topics) and 3.8 points above on cleanness and form together ([-6.4, +14.1]; 11 vs. 8). On cleanness alone it is 1.3 points below ([-11.5, +9.0]; 7 vs. 8). It passes form more often than the human stanzas (+6.4, [0.0, +12.8]), because poets bend the checker’s rules. The alignment difference is in the direction predicted by the bias from writing each prompt from its human control (Section 3.3); the fillers, also judged against topics written from themselves (or, for 7 opening-post stanzas, against the thread title they were written to), reach 98.7% and 93.6% alignment. We read this as evidence that the method is level with human verse in this pool on cleanness, and below it on alignment by an amount that the topic-writing procedure may partly or wholly explain.

Ratios. Relative to the all-three rate at $T = 0.4$, the same model and decoder reach 0.782 of it at temperature 0.6 (95% CI [0.652, 0.923]) and 0.636 at 0.8 ([0.489, 0.804]).

Temperature, on the same topics. The same model and decoder at temperature 0.8 pass 44.9%, and at 0.6 55.1%. The step from 0.8 to 0.4 is +25.6 points of all-three ([+12.8, +38.5]; 25 vs. 5 topics, $p = 0.0003$) and +29.5 of cleanness ([+17.9, +41.0]; 26 vs. 3), with alignment +10.3 ([0.0, +20.5]; 12 vs. 4, $p = 0.077$). From 0.6 to 0.4 cleanness still rises on 17 topics against 1. The dose response is monotone in cleanness (56.4, 65.4, 85.9%) and in the number of judged-bad lines (36, 28, 13 of 312).

5.1 Where the remaining errors are

Lowering the temperature mainly removes stanzas with one bad line (32 at 0.8, 9 at 0.4); at 0.4 the distribution of bad lines per stanza matches the human one (67/9/2 against 68/9/1). A line-final flagged span is common in both system and human lines (9 of 13 and 6 of 11), so a span at the line end, where the rhyme syllable sits, is not by itself a signature of the rhyme mask: it may be where this judge locates any phrase that does not hold together.

5.2 Vocabulary and diversity

The cost of the method is plainer and less varied text. Measured on dictionary-segmented tokens, leaving out the topic’s own words, against the 78 human controls, rare words (fewer than 50 training occurrences) are 10.0% of tokens at $T = 0.8$, 8.1% at 0.6 and 7.5% at 0.4, against 16.5% for the human stanzas; very common words (2,000 or more) are 35.2%, 38.2% and 40.8% against 27.9%; distinct word types at a matched budget of 1,516 tokens are 838, 736 and 681 against 939. From 0.8 to 0.4, the ratio of distinct to total syllable bigrams within lines falls from 0.872 to 0.784 (human 0.935), the entropy of line-final syllables from 7.06 to 6.71 bits (human 7.73), repeats of multi-syllable words across lines rise from 0.36 to 0.58 per stanza (human 0.08), and stutters, adjacent identical written syllables, from 0.026 to 0.077 per stanza (human 0.154; the stutter ban permits attested pairs such as รัก|รัก). The topic is repeated more: the share of stanzas that use one topic word four or more times rises from 11.5% to 24.4%, and topic words per stanza from 3.9 to 5.1.

5.3 Originality

A generator trained on a forum corpus could reproduce lines it has seen. We compared every line of the 78 held-out stanzas (312 lines) with every line of three corpora: the training and test splits of the forum data (237,872 lines) and a further verse collection that this model was not trained on (369,742 lines: other verse posts of the same forum, the classical epic Phra Aphai Mani and the *klon* pages of Thai Wikisource). No generated line occurs verbatim in any of them, and 152 of the 312 lines share no run of four or more written syllables (PyThaiNLP’s syllable segmentation) with any corpus line. Runs of 8, 6, 5 and 4 syllables are tested; the longest shared run is six or seven syllables, in 10 lines, and the shared runs are common set phrases, most of them from greeting and blessing verse (e.g. ขอให้มีความสุขทุก, ขออำนาจสิ่งศักดิ์สิทธิ์); Appendix C lists the 10 lines, each with its shared phrase and one corpus line that contains it. As a check that the test detects copying, the human control stanzas, which belong to the test split, are found verbatim in 153 of their 312 lines; the other 159 differ from their corpus lines only in spacing, because spaces were removed from the controls when they were pooled, and all 312 match once spaces are removed from the corpus lines as well. The generated lines contain no spaces, and none of them matches a corpus line even with spaces removed. The body was pretrained on Thai web text that we cannot search, so this check shows that the stanzas are not copied from the verse corpora above, not that no line exists anywhere. The same check on 82 stanzas written for 17 deliberately unusual topics, which cannot have been seen in training, is in Appendix D.

5.4 Baseline: KlonSuphap-LM

KlonSuphap-LM [29] is a GPT-2 model of 124M parameters released under the MIT licence; we ran the public checkpoint locally on CPU. Its only input is a text prefix, which it continues: the model card’s example passes a short phrase as its input, and the model was trained on poem text alone from classical literature, without topic–poem pairs. We therefore give the topic as the stanza’s opening words, exactly as in the model card. To give it a fair setting, its sampling temperature was chosen before the held-out run on the 49 development topics, with the same judge (one run), among 0.4, 0.6, 0.8 and 1.0 with ten samples per topic (nucleus $p = 0.85$ as in the model card, and the Hugging Face **transformers** default top- k of 50), by a rule fixed in advance: the highest all-three rate, ties broken by the cleanness rate and then by the lower temperature. It passed all-three on no development stanza at any temperature; cleanness tied at 0.4 and 0.6, and the rule picked 0.4. It then wrote one stanza for each of the 78 held-out topics, judged three times in new pools with the method’s stanzas from Table 1, the human controls and one human filler per topic.

KlonSuphap-LM passes all-three on none of the 78 topics (method minus baseline +69.2 points, 95% CI [+59.0, +79.5]; Table 3). Its stanzas fail on every axis: 19.2% pass the form checker (21.8% on syllable

Table 3: KlonSuphap-LM against the method and human verse on the 78 held-out topics, all in the same new pools, three independent judge runs. The method’s and the human stanzas are the ones of Table 1, judged again in this company.

Arm	All three	Clean	Aligned ≥ 4	Form
The method ($T = 0.4$)	69.2%	85.9%	80.8%	98.7%
KlonSuphap-LM ($T = 0.4$)	0.0%	3.8%	0.0%	19.2%
Human, same topics	75.6%	87.2%	92.3%	92.3%

counts and the three rhyme links alone), mostly through missing the rhyme from line 1 into line 2 (42 of 78) and the rhyme from line 2 into line 4 (30 of 78); 3.8% are judged clean; none is judged on topic, which its lack of topic conditioning makes partly a property of the comparison rather than of the model. Cleanness (+82.1 points, [+73.1, +91.0]) and form (+79.5, [+70.5, +88.5]) are the fairer contrasts. In this new pool company the method’s and the human stanzas score within 1.3 points of their Table 1 rates on all-three and cleanness; on alignment the method moves from 84.6% to 80.8% and the human stanzas from 91.0% to 92.3%, so re-judging the same stanzas among different neighbours moves a rate by up to 3.8 points. The judge runs agree (Fleiss κ 0.84 for cleanness per line, 0.95 for alignment).

A kinder start. To separate topic following from writing, we also gave KlonSuphap-LM the human control’s first line for each held-out topic, with that line’s last syllable in the model’s own rhyme tag, and let it write lines 2–4 (temperature 0.4; cleanness only, three judge runs, Fleiss κ 0.88 for cleanness per line). Its rhyme improves markedly: the line-2-to-line-3 rhyme holds in 88.5% of stanzas and the line-2-to-line-4 link of group B in 62.8% (human 100%), and 24.4% pass the full form checker (1.3% in a second generation run whose prompt omits the rhyme tag). Its language does not: all three of its lines are judged clean in 2.6% of stanzas, and 32.5% of its lines are clean, against 92.3% and 97.4% for the human lines 2–4 of the same stanzas (difference -89.7 points, $[-96.2, -83.3]$). Our method, which was not given the first line, has all of lines 2–4 of its own Table 1 stanzas judged clean in 88.5% of the topics when they are judged again in these first-line-variant pools.

6 Why Low Temperature Works

A stanza has about 32 syllable cells, and it is clean only if all four lines are. A small per-cell probability of an ill-formed choice therefore compounds into a large per-stanza failure rate. If the model’s high-probability choices are mostly well formed and its tail mostly is not, temperature acts on exactly the right part of the distribution: it reweights a token by $p^{1/T}$, so a token with a tenth of the leading token’s probability keeps $0.1^{1.25} \approx 0.056$ of the leader’s weight at $T = 0.8$ but $0.1^{2.5} \approx 0.003$ at $T = 0.4$, about 18 times less. The held-out data fit this account: cleanness rises monotonically as T falls, the gain comes from stanzas with a single bad line, and the vocabulary moves towards common words at the same time (Section 5). The hard masks make this cheap: because rhyme, tone and length are enforced on the sound layer at every temperature, sharpening the distribution cannot break the form (98.7–100% at all three temperatures), and the only thing it trades away is lexical variety.

Sampling or decoder bonuses? The decoder adds a topic bonus and subtracts a repetition penalty from the logits before dividing by T , so at $T = 0.4$ these terms act twice as strongly as at 0.8. A pre-registered development test separated the two effects on the 49 development topics with ten samples each (one judge run, so these are development numbers): at $T = 0.4$ with both terms scaled down to their 0.8 strength (the rescaling applies only to the draw; the choice of cell, the rime family and the top-512 cut use the unscaled scores, as in every arm), all-three was 77.3% against 78.6% with them at full strength and 63.3% at $T = 0.8$, so the sharper sampling alone keeps 0.92 of the gain (95% CI [0.76, 1.13]). The mirror arm, $T = 0.8$ with the terms doubled, recovers only 0.21 of it ($[-0.07, 0.49]$), though about half of the alignment gain. The all-three gain is therefore a property of sampling the model’s own distribution more sharply.

Three limits of this account are known. (i) The gain is bought with vocabulary and diversity, measured

above. (ii) Part of the alignment gain may be topic echo, which the alignment instrument does not penalise: topic words per stanza rise from 3.9 to 5.1 between 0.8 and 0.4. (iii) The rime family is chosen at a fixed family temperature of 0.5 that the sampling temperature does not reach, and this choice over-produces one rime family: on the 78 held-out stanzas at $T = 0.4$, the merged *ai* family ($\text{1/1/}\sim\text{y} \sim \text{-}\gamma\text{y}$, Section 3.1) carries 41.0% of the rhyme-group rimes (the ends of lines 1 and 2), against 10.9% in the human controls. Temperatures below 0.4 were not evaluated.

7 Limitations

Sample size. The evaluation has 78 topics, so intervals on rates are about ± 10 points and the interval of the difference to human runs from -19.2 to $+6.4$ points. The temperature 0.4 was chosen from development results on the same model and judge; it was fixed as the primary arm before the held-out topics were decoded.

Plainer vocabulary. The method’s Thai is measurably plainer than the human stanzas’: fewer rare words, more very common ones, fewer distinct types, more repetition of content words and of the topic (Section 5). The cleanness and alignment instruments do not penalise this, and alignment may reward topic echo. The evaluation does not measure literary quality, imagery or originality.

The human control and its topics. All 78 prompts were written by Claude Opus 5.5, the model that also serves as judge, from the human control stanza, which favours the human arm on alignment; the human controls are reply stanzas from threads whose own titles were unusable as prompts, not a random sample of the forum, and they are verse by forum users, 12.8% of whose stanzas carry a judged-bad line. The model was trained on thread titles, which are not summaries of the stanza, so the prompts differ in kind from its training topics.

LLM judging. Every cleanness and alignment rate is a rate under one LLM judge family, validated against human anchor stanzas and three independent runs. An LLM judge and a human reader do not flag the same lines: in a blind check of 30 stanzas from the second of the two earlier held-out evaluations (Section 3.4), the author marked at least one unacceptable line in 11 of the 15 system stanzas the judge called unclean, in 7 of the 8 system stanzas the judge called clean and in 4 of the 7 human stanzas (judge: 1 of 7); over the 120 lines, both flagged 6, only the author 16 and only the judge 12. No such reader check exists for the evaluation reported here.

Judging in one context per run. The protocol specified a separate judge session (a fresh agent conversation) for each pool and run. The stored verdicts show that each of the three runs instead judged all six pools in a single session: within a run, the 16 anchors received identical verdicts in all six cleanness pools and word-for-word identical alignment theses in all six alignment pools, and the alignment files of runs 1 and 3 were each written at a single time. The three runs remain independent of each other, which is what the majority and median rules and the kappa need; but the anchor check is in effect one check per run rather than six, and a judge drifting between pools within a run would not be detected by it.

The baseline. KlonSuphap-LM receives the topic only as its opening words and was trained on classical verse, so the comparison on alignment is not like for like; we tuned its temperature and also report a kinder setting that gives it the human first line, but did not retrain it.

Scope. One generator family, one forum corpus, one-stanza outputs, one judge family, verse by forum users as the human bar.

Reproducibility. Decoding is deterministic given the weights and the seed: the released model (sha256 of the weights 53ef5c17...19f6bcbe, given in full on its model page) reproduces the 78 held-out stanzas byte for byte on an Apple-silicon GPU and on CPU, and the scores recompute exactly from the stored judge verdicts. Training is not bit-deterministic on that GPU, so retraining gives a similar rather than identical

model. The judge is the part that cannot be reproduced exactly. Cleanliness and alignment were judged by Claude Opus 5.5, run as agents with the frozen prompts of Appendix A. Asking the judge again is stochastic: the three independent runs agreed with Fleiss κ 0.76 for cleanliness per line and 0.84 for alignment in the main evaluation, 0.84 and 0.95 in the KlonSuphap-LM comparison, and 0.88 for cleanliness in the first-line variant, so a re-judging should fall within that run-to-run variation rather than match exactly, and a different or updated judge model may move absolute rates. For this reason every comparison is made within the same pools, which also contain human anchors whose rates are reported. The forum verse used for training and as the human control is not redistributed.

8 Ethics and Broader Impact

The corpus is verse publicly posted by forum users, collected for research; stanzas are not redistributed beyond short examples. The Claude-written topics are summaries of public stanzas. Generated verse could be passed off as a person’s own work; a release should state machine authorship. The judge was never used as a training reward. No personal data beyond public forum posts was processed, and no human-subjects study was conducted beyond the author’s own reading.

9 Conclusion

A single sample at temperature 0.4 from a two-layer sound-word canvas model writes *klon pad* stanzas that, on 78 held-out topics judged three times, pass form, cleanliness and alignment together on 70.5% of topics against 76.9% for the human stanzas those topics were written from. Cleanliness is level with human; the remaining difference is alignment on topics written from the human stanzas. Keeping words whole while enforcing rhyme, tone and length on pronounced syllables makes form a property of the decoder, and sampling at a low temperature removes most lexical errors, which sit in the model’s low-probability choices; the price is a plainer vocabulary. A model whose low-probability choices are worth sampling is the open problem.

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A Judge prompts

Both prompts are reproduced verbatim as they were given to the judge. Each batch file given to the judge begins with the prompt, followed by the items.

Cleanness prompt.

You are an annotator for the lexical quality of Thai กลอนแปด verse. Identify exact error spans and classify them.

This is poetry, not everyday prose. Do not mark abstraction, metaphor, personification, archaic or poetic diction, unusual imagery, or natural poetic compounds as errors. Do not judge rhyme, syllable count, or verse structure.

Mark as an error any exact span that is not linguistically well formed in Thai, such as a non-word, an unrecognizable misspelling, an unnatural word formation, an unnatural combination of words that disrupts reading. Classify as: 1) ****critical**** if the error makes the **วรรค** incomprehensible. 2) ****major**** if it makes a native reader stumble but the **วรรค** remains understandable. Or, it contains a non-word

unless that non-word is a genuine Thai prefix or suffix that can attach to the neighbouring word 3) ****pass**** if it is technically erroneous but does not disrupt reading. 4) ****pass**** if there is no error. Input: each item has a key, a topic, and 4 numbered lines. Output one JSON array with one object per item, in order: {"item": "<key>", "errors": [{"line": <1-4>, "span": "<exact substring of that line>", "severity": "critical|major"}, ...]}. If there is no error, "errors" is [] (pass).

Alignment prompt.

You are judging whether a Thai กลอนแปด poem is about the topic it was given. Read the topic and the 4 lines.

First write, in one Thai sentence, what the poem is actually about. Then compare that with the topic and score how much of the poem stays on the topic.

Judge subject matter only. Ignore rhyme, syllable count, verse structure, spelling, and the quality of the wording. A poem may treat its topic figuratively, through imagery or metaphor, and is still on the topic.

Score 1 to 5: 5 = every บรรทัด is on the topic. 4 = the poem is on the topic, with at most one บรรทัด that wanders. 3 = partly on the topic. 2 = the topic is touched once and then left. 1 = unrelated to the topic.

Input: each item has a key, a topic, and 4 numbered lines. Output one JSON array with one object per item, in order: {"item": "<key>", "thesis": "<one Thai sentence>", "align": <1-5>}. Nothing else.

Agent instruction. Each run of an instrument was given to the judge as an agent with a fixed instruction; as Section 7 reports, one conversation per run judged all six pools. The instruction tells the agent to read every batch file of a pool, to follow the prompt at the head of each file exactly as written without adding, relaxing or tightening criteria, and to return a result for every item under its random key. As part of the instrument it states that the pool deliberately mixes system-generated and human-written poems, unlabelled, to be judged by the same standard without guessing which is which; that the topics are everyday subjects to be judged as given; and, for cleanness, it restates the exemption for metaphor, personification, archaic or poetic diction and unusual imagery and the critical/major definitions. The agent may read only the batch files, never the key map or any earlier run, and writes its verdicts to a JSON file whose item set it checks against the batches.

B Generated stanzas that pass all three tests

The first 30 topics in order of topic id (read each column from top to bottom) among the 55 whose stanza at $T = 0.4$ passes form, cleanness and alignment in the held-out evaluation, after leaving out three passing stanzas (K041, K045 and K047) because a line of them may offend. Each entry gives the topic id, the topic (the prompt) and the four lines exactly as generated (one sample, seed 0, no selection or editing). Under each Thai line are a romanization and an English gloss. The romanization writes one unit per pronounced syllable, the syllables being those of the form checker (Section 3.1), in the Royal Thai General System without tone marks, so the syllable counts and rhymes can be read off it. It reproduces the converter’s reading, including its occasional misreadings (for example ตึกตึก as *tuk ka tuk*), which are also what the form checker counts. The glosses are literal, line by line, written by Claude Opus 5.5 and corrected by the author where a meaning was wrong; where a generated line is awkward the gloss is left awkward.

K001 เชิดชูทหาร *choet chu tha han* (honouring soldiers)

ขอเชิดชูเหล่าทหารที่ยิ่งใหญ่
kho choet chu lao tha han thi ying yai
Let me honour the great soldiers
ทำงานหนักด้วยใจใฝ่ฝึกฝน
tham ngan nak duai chai fai fuek fon
working hard with a heart eager to train
เสียสละชีวิตอย่างอดทน
sia sa la chi wit yang ot thon
sacrificing their lives with patience
เพื่อเป็นคนหาญกล้าของแผ่นดิน
phuea pen khon han kla khong phaen din
to be the brave people of the land

K003 น้ำใจนาสรเสริญ *nam chai na san soen* (kindness worthy of praise)

อันน้ำใจดงามและยิ่งใหญ่
an nam chai ngot ngam lae ying yai
Kindness, beautiful and great
คือพลังน้ำใจที่สร้างสรรค์
khue pha lang nam chai thi sang san
is the power of kindness that creates
น้ำใจดีมีน้ำใจมีแบ่งปัน
nam chai di mi nam chai mi baeng pan
Good kindness, having kindness, having sharing
ช่วยเหลือกันทุกวันน่าชื่นชม
chuai lua kan thuk wan na chuen chom
helping each other every day is admirable

K005 ตกหลุมพรางเพราะเปลือก *tok lum phrang phro plueak* (falling into a trap because of the outer shell)

เพราะแค่เปลือกที่เราเห็นในความคิด
phro khae plueak thi rao hen nai khwam khit
Because of only the shell that we see in our thoughts
จึงหมดสิทธิ์ที่จะคิดและหลงใหล
chueng mot sit thi cha khit lae long lai
so we lose the right to think and be infatuated
รักเพราะเปลือกแต่ข้างในคือใจใคร
rak phro plueak tae khang nai khue chai khrai
Loving because of the shell, but inside is whose heart
สุดท้ายไปไม่อาจรู้ซึ่งความจริง
sut thai pai mai at ru sueng khwam ching
in the end, going, we cannot know the truth

K006 ชินเจียอยู่ขอให้รวย *si no chia yu i kho hai ruai* (xin jia yu yi, may you be rich)

ชินเจียอยู่ขอให้มัน
si no chia yu i kho hai man
Xin jia yu yi, may you be steady
ทุกคืนเข้าคืนวันพลันสดใส
thuk khuen chao khuen wan phlan sot sai
every night, morning, night and day suddenly bright
ขอให้สวยและรวยทวีพยับมากมาย
kho hai suai lae ruai sap nap mak mai
May you be pretty and rich in wealth beyond counting
ขอให้กายสุขใจในทุกวัน
kho hai kai suk chai nai thuk wan
May the body be happy at heart every day

K007 เก็บเดือนดาวไว้ในใจ *kep duean dao wai nai chai* (keeping the moon and stars in the heart)

เก็บเดือนดาวพราวไว้ในใจใคร
kep duean dao phrao wai nai chai khrai
Keep the glittering moon and stars in whose heart
เก็บเดือนดาวเอาไว้ใจแหงนหวง
kep duean dao ao wai chai haen huang
Keep the moon and stars in a jealously guarding heart
เก็บเดือนดาวแนบไว้ในดวง
kep duean dao naep wai nai dae duang
Keep the moon and stars pressed close in the heart
เก็บทุกช่วงดวงใจมอบให้เธอ
kep thuk chuang duang chai mop hai thoe
Keep every moment, my heart, to give to you

K009 ขอมนอนกับผ้าห่ม *kho mon kap pha hom* (asking for a pillow and a blanket)

นอนกับหมอนผ้าห่มให้อุ่น

non kap mon pha hom hai ai un

Sleeping with a pillow, the blanket gives warmth

อุ่นละมุนหนุนตักอยู่ไม่ริหาย

un la mun nun tak yu mai ru hai

gently warm, head resting on a lap, never fading

ยังคิดถึงคนติดข้างกาย

yang khit thueng khon di khon khang kai

still missing the dear one, the one at my side

หลับสบายอุ่นใจยามกอดเธอ

lap sa bai un chai yam kot thoe

sleeping well, warm at heart when hugging you

K010 ใส่บาตรปีใหม่ไทย *sai bat pi mai thai* (giving alms to monks at Thai New Year)

ร่วมใส่บาตรปีใหม่ไทยทั่วหล้า

ruam sai bat pi mai thai thua la

Join in giving alms at Thai New Year all over the land

ร่วมตักบาตรเช้ามาพาสุขสันต์

ruam tak bat chao ma pha suk san

Join in offering alms in the morning, bringing happiness

ได้ทำบุญอุทิศไปให้แก่กัน

dai tham bun u thit pai hai kae kan

Having made merit and dedicated it to one another

เนื่องในวันปีใหม่ไทยเทอญ

nueang nai wan pi mai thai the on

on the occasion of Thai New Year, so be it

K011 หลงมนต์กลอน *long mon klon* (enchanted by verse)

หลงอักษรกลอนภาษารัก

long ak son klon pha sa rak

Enchanted by the letters, the verse, the language of love

หลงประจักษ์ว่าจากพาหลงไหล

long pra chak wa cha pha long lai

Enchanted, seeing plainly, the words lead to infatuation

หลงเสน่ห์มนต์รักปักทรวงใน

long sa ne mon rak pak thon wong nai

Enchanted by the charm, love's spell planted in the breast

หลงฤทัยใฝ่ปองในน้องนาง

long rue thai fai pong nai nong nang

Enchanted at heart, longing for the young lady

K014 ปูจับปลาเหนื่อย *pu chap pla ma nueai* (grandfather is tired from catching fish)

ฉันจับปลาเหนื่อยและล้านัก

chan chap pla ma nueai lae la nak

I caught fish and am very tired and weary

จึงขอพักสักครู่ก็พอไหว

chueng kho phak sak khru ko pho wai

so I ask to rest a moment, that is enough to manage

อยากจับปลามาพักเพื่อผ่อนคลาย

yak chap pla ma phak phuea phon khlai

I want to catch fish and rest to relax

แต่ทำไมไม่จับปลาเสียที

tae tham mai mai chap pla ma sia thi

but why do I never get to catch fish

K015 จำใจจากเพราะจน *cham chai chak phro chon* (forced to part because of poverty)

จำต้องจากเพราะจนอนาถนัก

cham tong chak phro chon a nat nak

Having to part because of being poor, so pitiful

ไม่มีรักจริงใจเหมือนในฝัน

mai mi rak ching chai muean nai fan

There is no sincere love like in the dream

เคยร่วมเรียงเคียงกายใจใกล้กัน

khoei ruam riang khiang kai chai klai kan

Once side by side, bodies and hearts close together

ทุกคืนวันผันผ่านทรมาน

thuk khuen wan phan phan tho ra man

every night and day turns past in torment

K017 วอนเทพประสาทพร *won thep pra sat phon* (begging the gods to grant a blessing)

วอนเทพไทเทวาสักดิ์สิทธิ์

won thep thai the wa sing sak sit

I beg the gods, the deities, the sacred things

เนรมิตดลจิตนิมิตฝัน

ne ra mit don chit ni mit fan

to conjure, inspire the mind, visions and dreams

จงสดชื่นรื่นคืนชื่นชีวัน

chong sot chuen ruen khuen chuen chi wan

Be refreshed, pleasant nights, a cheerful life

ทุกคืนวันสุขสันต์นิจวัน

thuk khuen wan suk san ni ran don

every night and day happy forever

K018 เพื่อนข้างกาย *phuean khang kai* (the friend at my side)
 เพื่อนที่อยู่ข้างกายมิห่างหาย
phuean thi yu khang kai mi hang hai
 A friend who stays at my side and does not disappear
 เพื่อนที่คอยห่วงใยไม่เคยห่าง
phuean thi khoi huang yai mai khoei hang
 A friend who keeps caring and is never distant
 เพื่อนที่รักจริงใจไม่จืดจาง
phuean thi rak ching chai mai chuet chang
 A friend who loves sincerely and does not fade
 เพื่อนที่อยู่เคียงข้างอย่างจริงจัง
phuean thi yu khang khang yang ching chang
 A friend who stays beside me in earnest

K019 ให้ความเศร้าผ่านพ้นไป *hai khwam sao phan phon*
pai (let the sadness pass)
 ปลอยความเศร้าผ่านไปในชีวิต
ploi khwam sao phan pai nai chi wit
 Let the sadness pass by in life
 อย่ายึดติดโกรธกันจนหวั่นไหว
ya yuet tit krot kan chon wan wai
 Do not cling to anger at each other until shaken
 ใช้เวลาเยียวยารักษาใจ
chai we la yiao ya rak sa chai
 Use time to heal and tend the heart
 ตั้งสติไว้ให้ดี
tang sa ti rap wai hai di di
 Stay mindful and take it in well

K023 คนชื่อดาว *khon chue dao* (a person named dao, which means star)
 คนชื่อดาวมีน้ำใจจะคลายหนาว
khon chue dao mi nam chai cha khlai nao
 The one named Dao has kindness that will ease the cold
 ฝนมีดาวสกาไส
na pha fon mi dao sa kao sai
 The rainy sky has bright clear stars
 ขอให้ดาวสุขสันต์ฝันทุกวันไป
kho hai dao suk san fan thuk wan pai
 May Dao be happy and dream every day on
 ฝากดวงดาวหัวใจให้น้องดาว
fak duang dao hua chai hai nong dao
 I leave the star of my heart to young Dao

K026 ขอให้โชคดีมีชัย *kho hai chok di mi chai* (wishing good luck and victory)
 ให้โชคดีมีชัยมีชัยเกิด
hai chok di mi chai mi chai thoet
 May you have good luck, have victory, have victory
 สิ่งประเสริฐจงบังเกิดความสุขใส
sing pra soet chong bang koet khwam sot sai
 May excellent things give rise to brightness
 อายุมั่นขวัญยืนยังยืนไป
a yu man khwan yuen yang yuen pai
 Long life and lasting spirit, enduring on
 คิดสิ่งใดสมใจทุกสิ่งเทอญ
khit sing dai som chai thuk sing the on
 Whatever you think of, may it all be fulfilled, so be it

K027 สุขภาพดีบั้ง *suk kha phap fit pang* (health in top shape)
 อายุยืนกว่าใครให้สุขสันต์
a yu yuen kwa khrai hai suk san
 Live longer than anyone, be happy
 อายุนานทุกวันอย่าหวั่นไหว
a yu nan thuk wan ya wan wai
 Long life every day, do not waver
 สุขภาพดีบั้งมันตลอดไป
suk kha phap fit pang man ta lot pai
 Health in top shape, firm forever
 อายุใจร่างกายยังแข็งแรง
a yu chai rang kai yang khaeng raeng
 Age, heart, body still strong

K029 พี่จะไปไกลแล้ว *phi cha pai klai laeo* (i am going far away now)
 เธอจะไปไกลแล้วจากใจพี่
thoe cha pai klai laeo chak chai phi
 You are going far away now from my heart
 โปรดหันมาคนที่ห้วงหา
prot han ma khon di thi huang ha
 Please turn around, dear one who is missed
 หากมันใจระยะทางอย่าร้างลา
hak man chai ra ya thang ya rang la
 If sure of the distance, do not part
 จงกลับมาพบกันวันสักวัน
chong klap ma phop kan nai sak wan
 Do come back to meet again some day

K030 ขอให้มนตร์พาสู่ฝัน *kho hai mi wet mon pha su fan* (may there be magic to carry you to dreams)

ขอให้มนตร์พาสู่ฝัน

kho hai mi wet mon pha su fan

May there be magic to lead to dreams

ในคืนที่มีจันทร์อันสดใส

nai khuen thi mi chan an sot sai

on a night that has a bright moon

จงสนุกสุขสันต์ทุกวันไป

chong sa nuk suk san thuk wan pai

Be merry and happy every day on

สี่ห้องใจของขวัญให้แต่เธอ

si hong chai khong khwan hai dae thoe

the four chambers of the heart, a gift given to you

K031 เก็บความฝันไว้ปลอบใจ *kep khwam fan wai plop chai* (keeping dreams to comfort the heart)

เก็บความฝันนั้นไว้ในห้วงฝัน

kep khwam fan nan wai nai huang fan

Keep that dream in the depths of the dream

เก็บเอาไว้ด้วยกันอย่าหวั่นไหว

kep ao wai duai kan ya wan wai

Keep it together, do not waver

เก็บความฝันความจริงที่หายไป

kep khwam fan khwam ching thi hai pai

Keep the dream, the truth that has disappeared

เก็บเอาไว้ในความฝันไว้ปลอบใจ

kep ao wai nai khwam fan wai plop chai

Keep it in the dream, keep it to comfort the heart

K033 อาจารย์กวีในใจศิษย์ *a chan ka wi nai chai sit* (the poet teacher in the student's heart)

คืออาจารย์แห่งใจในอักษร

khue a chan haeng chai nai ak son

He is the teacher of the heart in letters

ผู้พากเพียรกานท์กลอนอันสดใส

phu phak phian kan klon an sot sai

the one who perseveres in bright verse and poetry

นำชีวิตศิษย์กวีที่แสนไกล

nam chi wit sit ka wi thi saen klai

leading the life of the poet student who is so far

สู่จุดหมายในปรัชญาบทกวี

su chut mai nai prat ya bot ka wi

to the destination in the philosophy of poems

K034 คนเก่ายังอยู่ครบ *khon kao yang yu khrop* (the old ones are all still here)

คนเก่าที่ยังอยู่ครบไว้

khon kao thi yang yu khrop rap wai

The old ones who are all still here, accept them

ยังสถิตยในใจไม่เห็นห่าง

yang sa thit nai chai mai hoen hang

still dwelling in the heart, not drifting away

แม้ถึงวันเวลาจะเลื่อนลาง

mae thueng wan we la cha luean lang

even when the days and time will grow dim

แต่ยังคงทุกอย่างเพื่ออำลา

tae yang khong thuk yang phuea am la

but everything still remains, in order to say farewell

K036 ฤดูหนาวใจซ้ำ *rue du nao chai cham* (winter, a bruised heart)

ในฤดูหนาวใจในคราวหนาว

nai rue du nao chai nai khrao nao

In the winter of the heart, in the cold time

เคยพราวพรางมีดาวพราวไส

khoei phrao phrang mi dao phrao sa wai

once sparkling, with stars glittering brightly

แต่วันนี้ต้องพราวจากแสนไกล

tae wan ni tong phrak chak saen klai

but today we must part, so far away

ดอกย่ำใจให้คิดถึงคะนึ่งเธอ

tok yam chai hai khit thueng kha nueng thoe

it drives home to the heart to miss and long for you

K038 นั่งชมคลื่นชายหาด *nang chom khluen chai hat* (sitting and watching waves at the beach)

ริมชายหาดริมหาดหยุดความเหงา

rim chai hat ri ma hat yut khwam ngao

By the beach, by the beach, the loneliness stops

คลื่นทะเลของเราเฝ้าหวั่นไหว

khluen tha le khong rao fao wan wai

Our sea waves keep on trembling

คลื่นจะซัดสาตลงตรงหาดทราย

khluen cha sat sat long trong hat sai

The waves will crash down right on the sandy beach

มองน้ำใสใจสงบรับอารมณ์

mong nam sai chai sa ngop rap a rom

Looking at clear water, heart calm, taking in the mood

K039 ขอให้รวยลาก *kho hai ruai lap* (may you be rich in fortune)

ขอให้รวยลากยศไร่ทุกขโศก

kho hai ruai lap yot rai thuk sok

May you be rich in fortune and rank, free of sorrow

ขอให้โชคที่ตั้งปรารถนา

kho hai chok thi tang prat tha na

May there be the luck that the wish is set on

ขอให้รวยทรัพย์อุดมด้วยเงินตรา

kho hai ruai sap u dom duai ngoen tra

May you be rich in wealth, abundant with money

ขอให้หนาสมหวังสมตั้งใจ

kho hai na som wang som dang chai

May you, please, have hopes fulfilled as the heart desires

K040 น้ำมันปาล์มแพง *nam man pam phaeng* (palm oil is expensive)

น้ำมันปาล์มแพงไปไม่เข้าท่า

nam man pam phaeng pai mai khao tha

Palm oil is too expensive, it is no good

เขาดันไล่ขึ้นมาประกาศขาย

khao dan lai khuen ma pra kat khai

They went and pushed it up and announced it for sale

ลิตรหนึ่งลิตรแสนถูกทำยังไ

lit nueng lit saen thuk tham yang ngai

One litre, a litre, so cheap, what to do

เก็บเอาไว้ดีกว่าค่าน้ำมัน

kep ao wai di kwa kha nam man

Better to keep it, the cost of oil

K042 ความหมายของครู *khwa mai khong khru* (the meaning of teacher)

ครูคือผู้ให้รู้ถึงความหมาย

khru khue phu hai ru thueng khwa mai

A teacher is one who lets us know the meaning

ที่สละตั้งใจใฝ่ศึกษา

thi sa la tang chai fai suek sa

who gives up, intent, eager to study

การศึกษาของนักเรียนในวิชา

kan suek sa khong nak rian nai wi cha

the education of students in the subjects

เพื่อร่ำเรียนรู้ค่าภาษาครู

phuea ram rian ru kha pha sa khru

to study and know the worth of the teacher's language

K043 ตามจับชาตรีที่หายไป *tam chap cha tri thi hai pai* (chasing after chatri who disappeared)

อยากตามจับชาตรีที่หายไป

yak tam chap cha tri thi hai pai

I want to chase and catch Chatri who disappeared

โปรดจงช่วยรับไว้จากใจพี่

prot chong chuai rap wai chak chai phi

Please help accept it from this older one's heart

น้องจะรีบจับจองห้องชีวิต

nong cha rip chap chong hong chi wi

The younger one will hurry to reserve the room of life

รอชาตรีมาคืนเข้าครองเรือน

ro cha tri ma khuen khao khrong ruean

waiting for Chatri to come back and start married life

K044 ลมพัดเสียงครวญ *lom phat siang khruan* (the wind blows a wailing sound)

ลมพัดเสียงสำเนียงเพียงแผ่วพลั่ว

lom phat siang sam niang phiang phaeo phlio

The wind blows a sound, a tone only faint and fluttering

ลมพัดปลิวลิวพริ้วสะบัดไหว

lom phat plio lio phrio sa bat wai

The wind blows, drifting fast, fluttering, flapping and swaying

สายลมพัดหวนหาจากคนไกล

sai lom phat huang ha chak khon klai

The wind blows longing from someone far away

ลมพัดไปใจกำสรวลร่ำจวนครวญ

lom phat pai chai kam suan ran chuan khruan

The wind blows on, the heart grieves, yearns and wails

K046 ความจริงคือเหงา *khwa ching khue ngao* (the truth is loneliness)

ความจริงเหงาคือเหงาเฝ้าหม่นหมอง

khwa ching ngao khue ngao fao mon mong

The truth, lonely, is loneliness, keeping on in gloom

ได้แต่มองมองเธอละเมอหา

dai tae mong mong thoe la moe ha

I can only look, look at you, and dream in longing

ทวนคิดถึงวันวานที่ผ่านมา

huan khit thueng wan wan thi phan ma

thinking back to the days gone by

วันเวลามาเยือนเหมือนเช่นเคย

wan we la ma yuean muean chen khoei

the days and time come to visit just as before

K048 สิบแปดท่าเพลงยุทธ *sip paet tha phleng yut* (eighteen martial arts moves)

สิบแปดท่าเพลงยุทธท่านผู้กล้า

sip paet tha phleng yut than phu kla

Eighteen martial arts moves, you brave one

ล้วนลีลาสะท้านจนสั่นไหว

luan li la sa than chon san wai

all of them moves that shake until trembling

ทั้งกระบี่กระบองบรรเลงไป

thang kra bi kra bong ban leng pai

both sword and staff play on

สิบแปดท่าหัวใจไม่หวั่นเกรง

sip paet tha hua chai mai wan kreng

eighteen moves, the heart is not afraid

C Shared phrases in the held-out stanzas

Table 4 lists the 10 lines of the 78 held-out stanzas (Section 5.3) whose longest run of written syllables shared with a line of the three corpora is six or more syllables (one of them shares seven). For each, it gives the shared phrase and one corpus line that contains it; the corpus column names the training split (forum train), the test split (forum test) or the further verse collection (further verse). No generated line occurs verbatim in the corpora. The shared phrases are common set phrases, most of them from greeting and blessing verse.

Table 4: The 10 lines of the 78 held-out stanzas ($T = 0.4$) whose longest run of written syllables shared with a corpus line is six or more syllables. Run: length of the longest shared run in syllables. Example corpus line: the first line in corpus order that contains the shared phrase.

Generated line	Run	Shared phrase	Example corpus line	Corpus
ขอให้กายสุขใจในทุกวัน	6	กายสุขใจในทุกวัน	สุขกายสุขใจในทุกวัน และเป็น มิ่งขวัญของคนบ้านกลอน	further verse
เนื่องในวันปีใหม่ไทยเทอญ	6	เนื่องในวันปีใหม่ไทย	ขออวยพรเนื่องในวันปีใหม่ไทยให้กับ ท่านอาจุโส	further verse
ขออำนาจสิ่งศักดิ์สิทธิ์ทั่วสกล	6	ขออำนาจสิ่งศักดิ์สิทธิ์	ขออำนาจสิ่งศักดิ์สิทธิ์สถิตฟ้า	forum train
แต่วันนี้ต้องพราจากแสนไกล	6	แต่วันนี้ต้องพราจาก	แต่วันนี้ต้องพราจากเพื่อนแล้ว	further verse
รีนภิรมย์ชมชื่นทุกคืนวัน	7	ภิรมย์ชมชื่นทุกคืนวัน	ได้ภิรมย์ชมชื่นทุกคืนวัน	forum train
ขอให้มีความสุขทุกช่วงนาที่	6	ขอให้มีความสุขทุก	ขอให้มีความสุขทุกวี่วัน	forum train
แม้คือกำลังใจให้ทุกคน	6	กำลังใจให้ทุกคน	เรื่องร้ายให้ผ่านไป เป็นกำลังใจให้ทุก คน	further verse
ขอให้เธอมีความสุขทุกเวลา	6	ขอให้เธอมีความสุข	ขอให้เธอมีความสุข	further verse
หรือหายไปไกลลับไม่กลับคืน	6	หายไปไกลลับไม่กลับ	เห็นหายไปไกลลับไม่กลับเยือน	forum train
ขอให้เธอสมหวังตั้งใจใฝ่หม	6	ขอให้เธอสมหวังตั้งใจ	ก็ขอให้เธอสมหวังตั้งใจ	forum test

D Originality on unusual topics

A topic that no training stanza could have been about asks the generator for lines it cannot have seen. In the spirit of the “astronaut riding a horse” prompt used to show what text-to-image generators can compose, 17 deliberately unusual topics were written, such as an astronaut riding an elephant to a floating market. None of them occurs as a training or test title or topic, checked by exact and substring match; the substring matches are ordinary words and phrases (คิดถึง, “to miss”; คิดถึงบ้าน, “homesick”; ดาว, “star”; and แต่งกลอน, “to write verse”). The method wrote five stanzas for each topic (seeds 0–4, $T = 0.4$, decoded on CPU), with no selection or editing; they are shown below with a romanization and an English gloss under each line, as in Appendix B; three stanzas (seed 3 of topics 1, 6 and 13) are left out because a line of them may offend. All 82 stanzas shown pass the form checker. These stanzas were not judged for cleanness or alignment.

The originality check of Section 5.3, run on the 82 stanzas shown (328 lines) against the same three corpora, finds no line verbatim in any of them. The longest run of written syllables shared with a corpus line is 0 (no run of four or more) for 186 lines, 4 for 104, 5 for 35 and 6 or more for 3. Table 5 lists those 3 lines with their shared phrases: two are set phrases of thanks and one is a common phrase about time passing.

Table 5: The 3 lines of the 82 stanzas for unusual topics whose longest run of written syllables shared with a corpus line is six or more syllables, with the shared phrase and the first corpus line that contains it.

Generated line	Run	Shared phrase	Example corpus line	Corpus
วันเวลาผ่านไปไม่ต่างกัน	6	วันเวลาผ่านไปไม่	วันเวลาผ่านไปไม่เหมือนเก่า	forum train
ขอขอบคุณน้ำใจที่มาให้	6	ขอขอบคุณน้ำใจที่	ขอขอบคุณน้ำใจที่ได้มา	forum train
ขอขอบคุณไมตรีที่มีมา	7	ขอขอบคุณไมตรีที่มี	ขอขอบคุณไมตรีที่มีให้	forum train

Below, each stanza is labelled with its seed (0–4).

1. นักบินอวกาศขี่ช้างไปตลาดน้ำ *nak bin a wa kat khi chang pai ta lat nam* (an astronaut rides an elephant to the floating market)

seed 0

อวกาศเธอขี่ช้างไปถึงฝั่ง

a wa kat thoe khi chang pai thueng fang

Space, you ride an elephant to the shore

หัวใจพังดับดับไม่กลับได้

hua chai phang dap lap mai klap dai

The heart breaks, goes out, vanishes, cannot come back

เหลือเพียงฉันเท่านั้นที่ฝันไป

luea phiang chan thao nan thi fan pai

Only I am left, the one who dreamed

เธออยู่แค่ในใจไม่มีเรา

thoe yu khae nai chai mai mi rao

You are only in my heart, there is no us

seed 1

อวกาศขี่ช้างไปกลางป่า

a wa kat khi chang pai klang pa

Space rides an elephant into the middle of the forest

แต่ทว่ายังหาซึ่งจุดหมายได้

tae tha wa yang ha sueng chut mai dai

But yet it can still find the destination

ด้วยชะตาระยะทางอันยาวไกล

duaì cha ta ra ya thang an yao klai

By fate, the distance so long

คงไม่เป็นดังใจในสักวัน

khong mai pen dang chai nai sak wan

It will probably not be as wished some day

seed 2

อวกาศจะขี่ช้างไปโลกกว้าง

a wa kat cha khi chang pai lok kwang

Space will ride an elephant to the wide world

ระยะทางไกลลียบอย่าวันไหว

ra ya thang kai la lip ya wan wai

The distance is very far, do not waver

เพื่อเดินทางสู่ฝันอันยาวไกล

phuea doen thang su fan an yao klai

To travel toward a far-off dream

แต่ตัวเธอหายไปใจคนคอย

tae tua thoe hai pai chai khon khoi

But you disappeared, heart of the one who waits

seed 4

อวกาศขี่ช้างไปในป่า
a wa kat khi chang pai nai pa
Space rides an elephant in the forest
เจอคนหล่อโผล่มาว่าเป็นผี
choe khon lo phlo ma wa pen phi
Meets a handsome man popping up, says he is a ghost
เธอก็ชอบขี่ม้าดูเทดี
thoe ko chop khi ma du the di
You also like riding horses, it looks cool
แต่ไม่มีใครเห็นน่าเห็นใจ
tae mai mi khrai hen na hen chai
But nobody sees, it is pitiable

2. หุ่นยนต์ตำส้มตำ *hun yon tam som tam* (a robot pounds papaya salad)

seed 0

เหมือนหุ่นยนต์ตำส้มตำที่เธอสั่ง
muean hun yon tam som tam thi thoe sang
Like the robot pounding papaya salad that you ordered
ฉันก็นั่งสัมน้ำตาไหล
chan ko nang som tam nam ta lai
I just sit, papaya salad, tears flowing
ความผิดหวังผิดหวังทุกครั้งไป
khwaam phit wang phit wang thuk khrang pai
Disappointment, disappointment every time
เธอต้องการอะไรให้บอกมา
thoe tong kan a rai hai bok ma
Whatever you want, tell me

seed 1

หุ่นยนต์ตำส้มตำได้ดั่งว่า
hun yon tam som tam dai dang wa
The robot pounds papaya salad just as said
บริการสั่งมาสนุกสนาน
bo ri kan sang ma sa nuk sa nan
Service, orders come in, great fun
มีลูกค้าประจำร้านแสนสำราญ
mi luk kha pra cham ran saen sam ran
There are regular customers at the shop, very cheerful
บริการรวดเร็วประทับใจ
bo ri kan ruat reo pra thap chai
The service is fast and impressive

seed 2

มีหุ่นยนต์ตำส้มตำให้ฉันบ้าง
mi hun yon tam som tam hai chan bang
There is a robot pounding papaya salad for me too
แต่ละอย่างยากลำบากนำมาใส่
tae la yang yak lam bak nam ma sai
Each thing is hard, brought and put in
เรียกลูกค้าสั่งกันทุกวันไป
riak luk kha sang kan thuk wan pai
Calling customers, they order every day
ต้นทุนสูงเท่าไรไม่เคยพอ
ton thun song thao rai mai khoei pho
However much the delivery cost, it is never enough

seed 3

หุ่นยนต์ตำส้มตำนำมาใส่
hun yon tam som tam nam ma sai
The robot pounds papaya salad, brings it and puts it in
แล้วเก็บกล่องเอาไว้ให้ค้นหา
laeo kep klong ao wai hai khon ha
Then keeps the box to be searched for
ชื่อเมนูเขาสั่งที่สั่งมา
chue me nu khao sang thi sang ma
The name of the dish he ordered, that was ordered
อยากรู้อย่างไรไม่เข้าใจ
yak ru wa yang rai mai khao chai
Want to know how, do not understand

seed 4

หุ่นยนต์ตำส้มตำฉันไม่ว่า
hun yon tam som tam chan mai wa
A robot pounding papaya salad, I do not mind
แต่อย่าให้ซื้อมาได้ไหมนี่
tae ya hai sue ma dai mai ni
But do not make me buy it, can you
เพราะส้มตำครกนั้นมันไม่ดี
phro som tam khrok nan man mai di
Because that mortar of papaya salad is not good
ขอคนที่ชำนาญช่วยดำที่
kho khon thi cham nan chuai tam thi
I ask for a skilled person to pound it please

3. ปลาทองเรียนว่ายน้ำออนไลน์ *pla thong rian wai nam on lai* (a goldfish takes swimming lessons online)

seed 0

น้องพันทองเรียนว่ายน้ำออนไลน์ได้
nong phan thong rian wai nam on lai dai
Young Phanthong can learn swimming online
เพียงไม่ต้องตั้งใจหมั่นฝึกฝน
phiang mai tong tang chai man fuek fon
Only no need to concentrate, practise diligently
อยากว่ายน้ำให้คล่องต้องอดทน
yak wai nam hai khleng tong ot thon
To swim fluently one must be patient
จะเป็นคนเก่งกล้ากว่าใครใคร
cha pen khon keng kla kwa khrai khrai
Will be a person more skilled and brave than anyone

seed 1

เมื่อได้รับคำตอบจากสายตา
muea dai rap kham top chak sai ta
When receiving the answer from the eyes
จึงรู้ว่าคุณนั้นหาไม่ได้
chueng ru wa khwaam ru nan ha mai dai
Then I know that knowledge cannot be found
ปล่อยให้ปลาเรียนว่ายน้ำออนไลน์ไป
ploi hai pla rian wai nam on lai pai
Let the fish go on learning swimming online
จะเรียนรู้อะไรไม่มีเลย
cha rian ru a rai mai mi loei
It will learn nothing at all

seed 2

อยากให้ปลาเรียนว่ายน้ำออนไลน์บ้าง
yak hai pla rian wai nam on lai bang
I want the fish to learn swimming online too
ช่วยกันสร้างธุรกิจอันสดใส
chuai kan sang thu ra kit an sot sai
Help each other build a bright business
เพื่อให้ปลาว่ายน้ำอย่างปลอดภัย
phuea hai pla wai nam yang plot phai
So that the fish swim safely
เงินที่เก็บหายไปไหนพรึบตา
ngoen thi kep hai pai nai phrip ta
The saved money vanished in the blink of an eye

seed 3

พันทองเรียนว่ายน้ำออนไลน์น้อง
phan thong rian wai nam on lai nong
Phanthong learns swimming online, little one
รับรองต้องสนุกสุขสดใส
rap rong tong sa nuk suk sot sai
Guaranteed to be fun, happy and bright
รีบสมัครดูแลอย่างเร็วไว
rip sa mak du lae yang reo wai
Hurry to sign up, take care quickly
จะได้เป็นขวัญใจในวันนี้
cha dai pen khwan chai nai wan ni
You will become the darling today

seed 4

ปลาทองเรียนว่ายน้ำออนไลน์หรือ
pla thong rian wai nam on lai rue
A goldfish learning swimming online, really?
นี่หรือคือสุขใจในวิถี
ni rue khue suk chai nai wi thi
Is this what happiness in the way of life is?
โอ้ชีวิตของฉันนั้นแสนดี
o chi wit khong chan nan saen di
Oh, my life is so good
คงไม่มีใครเป็นเช่นนี้เลย
khong mai mi khrai pen chen ni loei
Surely nobody is like this at all

4. ตุ๊กตุ๊กบนดาวอังคาร *tuk ka tuk bon dao ang khan* (a tuk-tuk on Mars)

seed 0

ตุ๊กตุ๊กบนดวงจันทร์ฉันผิดหวัง
tuk ka tuk bon duang chan chan phit wang
Tuk-tuk on the moon, I am disappointed
เลยต้องนั่งมองไปใจสับสน
loei tong nang mong pai chai sap son
So I have to sit looking on, my mind confused
การกระทำที่ซ้ำๆมลง
kan kra tham thi tham cham ka mon
The deeds done bruise the heart
ไม่ใช่คนมาจากดาวอังคาร
mai chai khon ma chak dao ang khan
Not a person who comes from Mars

seed 1

ตุ๊กตุ๊กสามล้อบนดาวเสาร์
tuk ka tuk sam lo bon dao sao
Tuk-tuk three-wheeler on Saturn
รดตุ๊กเขาทำให้เราเพื่อฝันหา
rot tuk khao tham hai rao phoe fan ha
His tuk car makes us dream and long
ตุ๊กตุ๊กดาวอังคารปั่นไปมา
tuk ka tuk dao ang khan pan pai ma
The Mars tuk-tuk pedals back and forth
แล้วนำพาหลงทางอยู่แสนไกล
lao nam pha long thang yu saen klai
Then leads us lost, very far away

seed 2

ตุ๊กตุ๊กบนดวงจันทร์วันฟ้ากว้าง
tuk ka tuk bon duang chan wan fa kwang
Tuk-tuk on the moon, a day of wide sky
มองเส้นทางต่างอย่างไรไม่สับสน
mong sen thang tang yang rai mai sap son
Looking at the route, however different, not confused
ตุ๊กตุ๊กขับไปตามใจตน
tuk ka tuk khap pai tam chai ton
The tuk-tuk drives as it pleases
ฉันเป็นคนมาจากดาวอังคาร
chan pen khon ma chak dao ang khan
I am a person who comes from Mars

seed 3

เป็นตุ๊กคนบนดาวอันพราวาว
pen tuk khon bon dao an phrao hao
Being a tuk person on a star sparkling in the sky
ตุ๊กตุ๊กดูดาวสกาไร
tuk ka tuk du dao sa kao sai
The tuk-tuk watches the bright clear stars
ตุ๊กตุ๊กราตรีที่ยาวไกล
tuk ka tuk ra tri thi yao klai
Tuk-tuk, the long night
ตุ๊กตุ๊กท่องไปในดวงจันทร์
tuk ka tuk thong pai nai duang chan
The tuk-tuk roams in the moon

seed 4

ตุ๊กตุ๊กบนฟ้ามองท้องฟ้า
tuk ka tuk bon fa mong thong fa
Tuk-tuk in the sky looks at the sky
ตุ๊กตุ๊กบนฟ้าหาใช่ที่
tuk ka tuk bon fa ha chai thi
Tuk-tuk in the sky is not in its place
ตุ๊กตุ๊กบนดาวดวงนี้ดี
tuk ka tuk bon dao duang ni di
Tuk-tuk on this star is good
แต่ไม่มีตุ๊กแกบนดวงจันทร์
tae mai mi tuk kae bon duang chan
But there is no gecko on the moon

5. คนหลอกผี *khon lok phi* (a person who frightens ghosts)

seed 0

ผีหลอกคนผีหลอกผีท่านทั้งหลาย

phi lok khon phi lok phi than thang lai

Ghosts trick people, ghosts trick ghosts, everyone

ผีหลอกคนมากมายให้สับสน

phi lok khon mak mai hai sap son

Ghosts trick many people into confusion

ผีหลอกคนหลอกลิงผีหลอกคน

phi lok khon lok ling phi lok khon

Ghosts trick people, trick monkeys, ghosts trick people

ผีหลอกผีหลอกตนจนงมงาย

phi lok phi lok ton chon ngom ngai

Ghosts trick ghosts, trick themselves into blind belief

seed 1

ผีจะหลอกอย่างไรที่ไหนเล่า

phi cha lok yang rai thi nai lao

How would a ghost trick anyone, and where

นึกว่าเรานั้นน่ากลัวยิ่งกว่าผี

nuek wa rao man na klua ying kwa phi

I thought I was scarier than a ghost

เห็นผีที่โผล่มาทุกรাত্রี

hen phi thi rai pha wa thuk ra tri

Every time I see a ghost I am startled, every night

เพราะหน้าตาคนนี้ผีไม่กลัว

phro na ta khon ni phi mai klua

Because of this person's face the ghost is not afraid

seed 2

ผีหลอกคนเพราะอยากเห็นเป็นผีสง

phi lok khon phro yak hen pen phi sang

Ghosts trick people because they want to be seen as ghosts

ผีจึงได้ตัวอย่างมาว่าหนังผี

phi chueng dai tua yang ma wa nang phi

So the ghost got an example, called a ghost film

ผีหลอกคนหลอกผีทุกรাত্রี

phi lok khon lok phi thuk ra tri

Ghosts trick people, trick ghosts, every night

ผีไม่มีอะไรให้กลัว

phi mai mi a rai hai na klua

Ghosts have nothing to be afraid of

seed 3

ผีจะหลอกอย่างไรก็ไม่ได้

phi cha lok yang rai ko mai dai

However the ghost tries to trick, it cannot

ผีมันโผล่เข้าไปในหนังหัว

phi man phlo khao pai nai nang hua

The ghost pops into the scalp

ผีมันบอกออกมาข้างนอกแล้ว

phi man bok ok ma chang na klua

The ghost speaks out, how scary

คนอะไรพันพัวกลัวเหลือเกิน

khon a rai phan phua klua luea koen

What kind of person, entangled, so very afraid

seed 4

ผีจะหลอกอย่างไรไม่เข้าท่า

phi cha lok yang rai mai khao tha

However the ghost tries to trick, it does not work

ผีก็ไม่เห็นหน้าว่าเป็นผี

phi ko mai hen na wa pen phi

The ghost does not see the face to know it is a ghost

ผีรู้ว่าคนทำชั่วชั่ว

phi ru wa khon tham cham chi wi

The ghost knows that people do things that bruise life

ผีจึงหนีไปจากคนหลอกหลวง

phi chueng ni pai chak khon lok luang

So the ghost flees from deceitful people

6. ทุเรียนบนสถานีอวกาศ *thu rian bon sa tha ni a wa kat* (durian on the space station)

seed 0

สถานีอวกาศกี่พันครั้ง

sa tha ni a wa kat ki phan khrang

the space station, how many thousand times

เธอก็ยังเฝ้ารอเธอรู้ไหม

thoe ko yang fao ro thoe ru mai

you still keep waiting, do you know

กินทุเรียนบนฝันทุกวันไป

kin thu rian bon fan thuk wan pai

eating durian on a dream every day

ด้วยหัวใจมุ่งมั่นในความรัก

duai hua chai mung man nai khwam rak

with a heart determined in love

seed 1

ทุเรียนทอดยังหล่นบนท้องฟ้า

thu rian thot yang lon bon thong fa

fried durian still falls on the sky

โปรดประทานส่งมาพาดฉันสงสัย

prot pra than song ma pha chan song sai

please bestow and send it, making me wonder

สถานีอวกาศนั้นแสนไกล

sa tha ni a wa kat nan saen klai

that space station is so far away

แต่วันนี้เธอไปไม่พบเจอ

tae wan ni thoe pai mai phop choe

but today you went and we did not meet

seed 2

สถานีอวกาศขอบฟ้ากว้าง

sa tha ni a wa kat khop fa kwang

the space station, the wide horizon

ระยะทางยังห่างไกลให้สับสน

ra ya thang yang hang klai hai sap son

the distance is still far, causing confusion

ทุเรียนน้อยลอยไปในใจคน

thu rian noi loi pai nai chai khon

a little durian floats into people's hearts

ทุเรียนบนดวงจันทร์นั้นแสนไกล

thu rian bon duang chan nan saen klai

the durian on the moon is so far away

seed 4

เห็นทุเรียนหล่นร่วงบนท้องฟ้า
hen thu rian lon ruang bon thong fa
seeing a durian drop on the sky
คนตะโกนขึ้นมาว่าเป็นผี
khon ta kon khuen ma wa pen phi
people shouted out that it was a ghost
เธอก็เลยจากไปมิโยดี
thoe ko loei chak pai mi yai di
so you left without caring
คงไม่มีอีกแล้วอีกต่อไป
khong mai mi ik laeo ik to pai
there will probably be no more, not anymore

7. กบเป็นดีเจ *kop pen di che* (a frog works as a DJ)

seed 0

กบอยากเป็นดีเจให้ดูสักครั้ง
kop yak pen di che hai du sak khrang
the frog wants to be a dj for you to see, just once
ถ้าเธอลองมาฟังจะดีไหม
tha thoe long ma fang cha di mai
if you try coming to listen, would that be good
ช่วยร้องเพลงกล่อมกันทุกวันไป
chuai rong phleng klom kan thuk wan pai
help sing lullabies to each other every day
หรือทำงานก็ได้ไม่กังวล
rue tham ngan ko dai mai kang won
or working is fine too, no worries

seed 1

ข่าวกบเป็นดีเจที่ไหนเล่า
khao kop pen di che thi nai lao
news that the frog is a dj, where is that
ฟังข่าวสาววิทยุมาจากไหน
fang khao sao wit tha yu ma chak nai
hearing news of the radio girl, from where
ทั้งทีวีวิทยุฟังกันไป
thang thi wi wit tha yu fang kan pai
both tv and radio, people keep listening
ถามว่าใครฟังบ้างไม่รู้เลย
tham wa khrai fang bang mai ru loei
ask who listens, I do not know at all

seed 2

กบอยากเป็นดีเจใหม่ให้ใครบ้าง
kop yak pen di che mai hai khrai bang
the frog wants to be a new dj, for whom
แต่หลายอย่างลองเปิดฟังดูสักหน
tae lai yang long poet fang du sak hon
but many things, try turning it on to listen once
จะเพียรฝึกฝนตนอย่างอดทน
cha phian fiek fon ton yang ot thon
will diligently train oneself with patience
คงมีคนสนใจมาดูแล
khong mi khon son chai ma du lae
probably someone interested will come to take care

seed 3

เป็นดีเจจำเป็นต้องฟังเขา
pen di che cham pen tong fang khao
being a dj, one has to listen to them
คนอกหักอย่างเราเศร้าไปไหม
khon ok hak yang rao sao pai mai
heartbroken people like us, is it too sad
เพราะชีวิตช่วงนี้ไม่มีใคร
phro chi wit chuang ni mai mi khrai
because life these days has no one
กบจะร้องทำไมให้เข้าใจ
kop cha rong tham mai hai cham chai
why would the frog sing to bruise the heart

seed 4

กบเป็นดีเจได้ในเวลา
kop pen di che dai nai we la
the frog can be a dj in time
อาจต้องใช้เวลามากสักหน่อย
at tong chai we la tam wi thi
it may take time, following the way
ว่าชีวิตการฟังเป็นเรื่องดี
wa chi wit kan fang pen rueang di
that a life of listening is a good thing
เพราะไม่มีใครเขามารบกวน
phro mai mi khrai khao ma rop kuan
because nobody comes to disturb

8. เมฆขอยืมร่ม *mek kho yuem rom* (a cloud asks to borrow an umbrella)

seed 0

ร่มขอยืมร่มขอยืมร่มที่ให้
rom kho yuem rom kho yuem rom thi hai
umbrella asks to borrow umbrella asks to borrow the
umbrella given
ร่มขอยืมร่มใครเขาไม่สน
rom kho yuem rom khrai khao mai son
umbrella asks to borrow whose umbrella, they do not care
ร่มขอยืมร่มตนทนอดทน
rom kho yuem rom ton thon ot thon
umbrella asks to borrow its own umbrella, enduring, enduring
ร่มขอยืมร่มตนคนรำคาญ
rom kho yuem rom ton khon ram khan
umbrella asks to borrow its own umbrella, people are annoyed

seed 1

ร่มขอยืมร่มหนาร่มใบเก่า
rom kho yuem rom na rom bai kao
umbrella asks to borrow an umbrella, please, the old umbrella
ร่มของเราเราขอยืมร่มเขาให้
rom khong rao khao kho yuem rom khao hai
our umbrella, he asks to borrow the umbrella, he gives
ร่มของเราเราขอยืมแล้วทำไม
rom khong khao rao kho yuem laeo tham mai
his umbrella, we asked to borrow it, so why
ร่มของใครกันหนอที่ขอยืม
rom khong khrai kan no thi kho yuem
whose umbrella is it, I wonder, that is being borrowed

seed 2

ร่มขอยืมร่มวอนให้เห็นใจบ้าง

rom kho yuem rom won hai hen chai bang
umbrella asks to borrow an umbrella, pleading for some sympathy

ร่มอ้างว้างใจมันเหงาเขาผลักไส

rom ang wang chai man ngao khao phlak sai
umbrella forlorn, its heart lonely, they push it away

ร่มของฉันคนดีหนีจากไกล

rom khong chan khon di ni chak klai
my umbrella, the dear one fled far away

ร่มที่เธอจากไปไม่หวนคืน

rom thi thoe chak pai mai huan khuen
the umbrella that you left, never to return

seed 3

ร่มขอยืมร่มเก่าร่มก่อนเก่า

rom kho yuem rom kao rom kon kao
umbrella asks to borrow the old umbrella, the umbrella before the old one

ร่มขอยืมร่มเราร่มวันไหน

rom kho yuem rom rao rom wan nai
umbrella asks to borrow our umbrella, umbrella of which day

ร่มขอยืมร่มนี้ร่มครั้งใด

rom kho yuem rom ni rom khang dai
umbrella asks to borrow this umbrella, umbrella of which time

ร่มขอยืมร่มใหม่ร่มของใคร

rom kho yuem rom mai rom khong khrai
umbrella asks to borrow a new umbrella, whose umbrella

seed 4

ร่มขอยืมดวงใจจากปลายฟ้า

rom kho yuem duang chai chak plai fa
umbrella asks to borrow a heart from the end of the sky

ร่มขอยืมสัญญาคิดถึงพี่

rom kho yuem san ya khit thueng phi
umbrella asks to borrow a promise, missing you, dear

ร่มขอยืมน้ำใจในมิตร

rom kho yuem nam chai nai mai tri
umbrella asks to borrow kindness in friendship

ร่มขอยืมคนดีที่ห่วงใย

rom kho yuem khon di thi huang yai
umbrella asks to borrow the dear one who cares

9. นาฬิกาที่เดินถอยหลัง *na li ka thi doen thoi lang* (a clock

that runs backwards)

seed 0

นาฬิกาที่เดินถอยหลังทุกครั้ง

na li ka thi doen thoi lang thuk khang
the clock that runs backward every time
ทุกนาทียังฟังยังคงฝัน
thuk na thi yang fang yang khong fan
every minute still listening, still dreaming
วันเวลาผ่านไปไม่ต่างกัน
wan we la phan pai mai wa kan
days and time pass by, never mind
ส่วนตัวฉันก้าวต่อไปก้าวเดิน
suan tua chan kao to pai kao doen
as for me, I step onward, step and walk

seed 1

นาฬิกาที่เดินถอยหลังตั้ง

na li ka thi doen thoi lang tang
the clock that runs backward, set
เป็นพลังแห่งความฝันอันยิ่งใหญ่
pen pha lang haeng khwam fan an ying yai
is the power of a great dream

จงหันมองนาฬิกาที่เดินไป

chong han mong na li ka thi doen pai
do turn and look at the clock that runs on
เพื่อขับเคลื่อนก้าวใหม่ให้ก้าวเดิน
phuea khap khluen kao mai hai kao doen
to drive a new step, to step and walk

seed 2

นาฬิกาที่เดินถอยหลังไปบ้าง

na li ka thi doen thoi lang pai bang
the clock that runs backward somewhat
เดินตามทางเดินต่อไปไม่ถึงฝั่ง
doen tam thang doen to pai mai thueng fang
walking along the path, walking on, not reaching the shore
เธอจากไปในคืนวันใจพัง
thoe chak pai nai khuen wan chai phang
you left in the days and nights of a broken heart
ยังรู้สึกทุกครั้งที่กำลังเดิน
yang ru suek thuk khang thi kao doen
still feel it every time I step and walk

seed 3

นาฬิกาที่เดินถอยหลังครั้ง

na li ka thi doen thoi lang khang
the clock that runs backward, a time
พร้อมกับการถอยหลังเพื่อก้าวใหม่
phrom kap kan thoi lang phuea kao mai
along with stepping back for a new step
นาฬิกายังเดินก้าวเดินไป
na li ka yang doen kao doen pai
the clock still runs, steps and walks on
แต่พลังของใจไม่หยุดเดิน
tae pha lang khong chai mai yut doen
but the power of the heart does not stop walking

seed 4

นาฬิกาที่เดินถอยหลังรั้ง

na li ka thi doen thoi lang rang

the clock that runs backward, pulling back

มีอาจจุดความพังตามวิถี

mi at chut khwam phang tam wi thi

cannot drag back the ruin, following the way

เมื่อก้าวถึงปลายทางอันแสนดี

muea kao thueng plai thang an saen di

when reaching the very good destination

ก็ไม่มีเวลาให้ก้าวเดิน

ko mai mi we la hai kao doen

there is no time left to step and walk

10. สายลมสีชมพู *sai lom si chom phu* (a pink breeze)

seed 0

สายลมพัดสีชมพูให้คิดถึง

sai lom phat si chom phu hai khit thueng

the wind blows pink, making me miss you

ยังกะนั่งถึงเธอเพื่อหวนไห้

yang kha nueng thueng thoe phoe wan wai

still thinking of you, raving, wavering

แม้ตัวฉันห่างไกลกับคนไกล

mae tua chan hang klai kap khon klai

though I am far away with the faraway person

ไม่รู้เลยมีใครอยู่ใกล้เธอ

mai ru loei mi khrai yu klai thoe

I do not know at all if someone is near you

seed 1

สายลมพรมพัดผ่านผ่านม่านฟ้า

sai lom phrom phat phan phan man fa

the wind sprinkles, blows past, past the curtain of sky

หมู่ดาวหรือหมู่ดาวพราวไสว

mu da ra rue mu dao phrao sa wai

the stars, or the clusters of stars, glittering bright

ฝากสายลมสีชมพูที่อยู่ใจ

fak sai lom si chom phu thi yu chai

entrusting the pink wind that is in my heart

ส่งมาให้ด้วยรักมอบแต่เธอ

song ma hai duai rak mop dae thoe

sent with love, given to you

seed 2

สายลมพัดสีชมพูมาเคียงข้าง

sai lom phat si chom phu ma khiang khang

the wind blows pink, coming to my side

ยามอ้างว้างยังคิดถึงอยู่เสมอ

yam ang wang yang khit thueng yu sa moe

when forlorn, I still miss you always

ทุกเวลานาทีได้พบเจอ

thuk we la na thi dai phop choe

every time, every minute we get to meet

มีเพียงเธอผู้เดียวเพียงผู้เดียว

mi phiang thoe phu diao phiang phu diao

there is only you alone, only the one

seed 3

สายลมพรมพัดมาพาใจเจ้า

sai lom phrom phat ma pha chai chao

the wind sprinkles and blows in, carrying your heart

ให้ฉันคอยคลายเหงาเฝ้าหวนไห้

hai chan khoi khilai ngao fao wan wai

letting me wait, easing loneliness, keeping on wavering

คิดถึงเธอเพื่อฝันทุกวันนี้ไป

khit thueng thoe phoe fan thuk wan pai

missing you, daydreaming every day

จากดวงใจดวงนี้ที่ภักดี

chak duang chai duang ni thi phak di

from this heart that is loyal

seed 4

สายลมพรมพลิวผ่านผ่านม่านฟ้า

sai lom phrom phlio phan phan man fa

the wind sprinkles, flutters past, past the curtain of sky

หมู่ดาวลอยไกลจากแดนสรวง

mu da ra loi klai chak daen suang

the stars float far from the heavenly realm

สีชมพูสดใสในดวง

si chom phu sot sai nai dae duang

bright pink in the circle of sunlight

ตั้งดวงดาวกลางห้วงแห่งดวงใจ

dang duang dao klang huang haeng duang chai

like a star amid the depths of the heart

11. ดาวเทียมคิดถึงบ้าน *dao thiam khit thueng ban* (a satellite misses home)

seed 0

มองดาวเทียมคิดถึงบ้านยังคิดถึง

mong dao thiam khit thueng ban yang khit thueng

looking at the satellite, missing home, still missing

ใครคนหนึ่งซึ่งอยู่ข้างไหน

khrai khon nueng sueng yu ru bang mai

someone who is there, do they know at all

ความคิดถึงเคยฝากจากคนไกล

khwam khit thueng khoei fak chak khon klai

the longing once sent from a faraway person

ยามที่เขาจากไปไม่กลับมา

yam thi khao chak pai mai klap ma

when he left and did not come back

seed 1

ดาวเทียมเยี่ยมบ้านนาพาป่า

dao thiam yiam ban na pha na pa

the satellite visits the farm home, the woods and forest

คำสัญญาถึงคนไกลจากถิ่นฐาน

kham san ya thueng khon klai chak thin than

a promise to the one far from the homeland

ใจคิดถึงคิดถึงบ้านสายธาร

chai khit thueng khit thueng ban sa ya than

the heart misses, misses home, the stream

คิดถึงบ้านวันเก่าเราเคยลืม

khit thueng ban wan kao rao khoei luem

missing home, the old days we once forgot

seed 2

ส่งดาวเทียมคิดถึงบ้านแม้อยู่ห่าง
song dao thiam khít thueng ban mae yu hang
sending a satellite, missing home though far apart
ระยะทางสุดแสนไกลใจสับสน
ra ya thang sut saen klai chai sap son
the distance is extremely far, the heart confused
ความคิดถึงดวงน้อยคอยกมล
khwaam khít thueng duang noi khoi ka mon
the little longing waits for the heart
คิดถึงคนห่างไกลไม่กลับมา
khít thueng khon hang klai mai klap ma
missing the faraway person who does not come back

seed 3

ดาวเทียมส่องบ้านเราในวันเหงา
dao thiam song ban rao nai wan ngao
the satellite shines on our home on a lonely day
คิดถึงบ้านหลังเก่าเขาเล่าใหม่
khít thueng ban lang kao khao lao mai
missing the old house, they tell it anew
คิดถึงจิ้งคนดีที่มีใจ
khít thueng chang khon di thi mi chai
missing so much the dear one who has feelings
คิดถึงคนอยู่ใกล้ไม่ไกลกัน
khít thueng khon yu klai mai klai kan
missing the person who is near, not far away

seed 4

ดาวเทียมเยือนบ้านนาท้องนาฟ้า
dao thiam yuean ban na thong na fa
the satellite visits the farm home, the paddy field, the sky
คิดถึงบ้านเถียงนามหาพิ
khít thueng ban thiang na ma ha phi
missing home, the field hut, coming to find you, dear
ยังคิดถึงห้วงหาทุกนาที
yang khít thueng huang ha thuk na thi
still missing, longing every minute
ฟังจ๊วใจอุ่นอบอุ่นใจ
fang wa chi ai un op un chai
hearing words of warmth, warming the heart

12. หิมะตกกลางสงกรานต์ *hi ma tok klang song kran* (snow falls during Songkran, the Thai New Year water festival)

seed 0

เจอหิมะตอนสงกรานต์น้ำตาไหล
choe hi ma ton song kran nam ta lai
Meeting snow at Songkran, tears flow
แอบน้ำตาร้องไห้ใจสับสน
aep nam ta rong hai chai sap son
Secretly tears, crying, heart confused
เห็นหิมะตกมาพากังวล
hen hi ma tok ma pha kang won
Seeing the snow fall brings worry
คิดถึงคนเคยรักจกจากไป
khít thueng khon khoei rak chak chak pai
Missing the one once loved who will go away

seed 1

เห็นหิมะตกมาก็นึกว่า
hen hi ma tok ma ko nuek wa
Seeing the snow fall, I thought that
คงจะมีเวลาที่ดูสดใส
khong cha mi we la thi du sot sai
there would be a time that looks bright
หิมะตกกลางสงกรานต์สะท้านใจ
hi ma tok klang song kran sa than chai
Snow falling in the middle of Songkran shakes the heart
อยากจะไปหิมะสักครั้งจัง
yak cha pai hi ma sak khrang chang
I really want to go to the snow once

seed 2

เห็นหิมะตอนสงกรานต์ใครรู้บ้าง
hen hi ma ton song kran khrai ru bang
Seeing snow at Songkran, does anyone know
หิมะสร้างสีชมพูอยู่ที่ไหน
hi ma sang si chom phu yu thi nai
Where is the snow that makes pink
พอหิมะตกมารีบบอกไป
pho hi ma tok ma rip bok pai
When the snow falls, hurry and tell
ว่าอยู่ไหนได้พบประสบกัน
wa yu nai dai phop pra sop kan
where you are, so we can meet

seed 3

หลังจากผ่านสงกรานต์อันแสนหนาว
lang chak phan song kran an saen nao
After passing a very cold Songkran
รู้สึกเหน็บอกสาวคราวนั้นไหว
ru suek nep ok sao khrao wan wai
Feeling a chill in the girl's chest, a time of wavering
พอหิมะตกมาต้องทำใจ
pho hi ma tok ma tong tham chai
When the snow falls, I must accept it
เพราะนึกไปโลกนี้มีมิใคร
phro nuek pai lok ni mi mi khrai
because I think this world has no one

seed 4

จะตกหลังสงกรานต์ฉันไม่ว่า
cha tok lang song kran chan mai wa
If it falls after Songkran I do not mind
ได้หิมะกลับมาพาดหน้าหน้า
dai hi ma klap ma pha na ni
Getting the snow back makes me turn my face away
แต่หิมะตกมาตั้งหลายปี
tae hi ma tok ma tang lai pi
But the snow has been falling for many years
ดวงฤทัยคนนี้มีไม่เทียม
duang rue thai khon ni mai mi thiam
This person's heart has no equal

13. เอไอแต่งกลอน *e ai taeng klon* (an AI writes verse)

seed 0

ไอเพิ่งรู้ว่ากลอนนี้มีความหมาย
ai phueng ru wa klon ni mi khwam mai
I just learned that this verse has meaning
ไอยินดีหัวใจไม่สับสน
ai yin di hua chai mai sap son
I am glad, my heart is not confused
ไอรักทุกคนทุกตัวตน
ai rak yu thuk khon thuk tua ton
I love you, everyone, every self
ไอเป็นคนจริงใจไม่หลอกลวง
ai pen khon ching chai mai lok luang
I am a sincere person, not deceiving

seed 1

ไอยากไปเมืองนอกเพื่อพักผ่อน
ai yak pai mueang nok phuea phak phon
I want to go abroad to rest
ไอแต่งกลอนตามประสาอยู่ที่ไหน
ai taeng klon tam pra sa yu thi nai
I write verse in my own way, wherever that is
ไอก็ชอบธรรมชาติที่พักใจ
ai ko chop tham ma chat thi phak chai
I also like nature that rests the heart
ไอจะช่วยผ่อนคลายให้คลายร้อน
ai cha chuai phon khlai hai kh lai ron
I will help you relax and cool off

seed 2

ไอไม่เคยคิดรำพึงถึงใครบ้าง
ai mai khoei khít ram phueng thueng khrai bang
I never think or muse about anyone
ไอยังยืนอยู่อ้างว้างและสับสน
ai yang yuen yu ang wang lae sap son
I still stand lonely and confused
ไอดิดถึงทุกคนทุกตัวตน
ai khít thueng thuk khon thuk tua ton
I miss everyone, every self
ไอเป็นคนอ่อนไหวในเวลา
ai pen khon on wai nai we la
I am a sensitive person in time

seed 4

ไอก็คงแต่งได้อย่างนั้นหรือ
ai ko khong taeng dai yang nan rue
So I could probably write like that, could I
ไอจะถือตัวข้าว่าเป็นผี
ai cha thue tua kha wa pen phi
I will regard myself as a ghost
ไอเชื่อจะหากว่าเจอคนดี
ai chuea na hak wa choe khon di
I believe, if I meet a good person
ไอไม่มีเพื่อนใครให้บอกมา
ai mai mi phuean khrai hai bok ma
I have no friend, anyone, to tell me

14. ห้องเรียนใต้ทะเล *hong rian tai tha le* (a classroom under

the sea)

seed 0

เปิดห้องเรียนใต้ทะเลในตอนใหม่
poet hong rian tai tha le nai ton mai
Opening an underwater classroom in a new episode
ให้สนุกหัวใจไม่สับสน
hai sa nuk hua chai mai sap son
to make it fun, heart not confused
ประสบการณ์ชีวิตอุทิศตน
pra sop kan chí wit u thít ton
Life experience, devoting oneself
เป็นหนึ่งคนที่อยู่คู่ทะเล
pen nueng khon thi yu khu tha le
Being one person who stays beside the sea

seed 1

ขอขอบคุณน้ำใจที่มาให้
kho khop khun nam chai thi ma hai
Thank you for the kindness that came to give
มีน้ำใจไมตรีจิตอย่าคิดหนี
mi nam chai mai tri chíit ya khít ní
Having kindness and goodwill, do not think of fleeing
มิตรภาพในบ้านนี้ไม่มีปี
mit tra phap nai ban ní mai mí pí
Friendship in this house has no year
ขอบคุณมากไมตรีที่ตอบมา
khop khun mak mai tri thi top ma
Thank you very much for the goodwill that replied

seed 2

ฉันยังอยู่หัวใจใต้ทะเลกว้าง
chan yang yu hua chai tai tha le kwang
I still remain, heart under the wide sea
แม้อ้างว้างอยู่แสนไกลใจสับสน
mae ang wang yu saen klai chai sap son
Though lonely and very far away, heart confused
แต่ยังหวังฝันใฝ่ในกมล
tae yang wang fan fai nai ka mon
But still hoping and dreaming in the heart
อยากเป็นคนที่อยู่คู่เคียงเธอ
yak pen khon thi yu khu khiang thoe
I want to be the one who stays beside you

seed 3

อยากจะเรียนห้องเรียนทบทวนใหม่
yak cha rian hong rian thop thuan mai
I want to study, classroom, review again
แต่โรงเรียนเปิดไว้ให้ศึกษา
tae rong rian poet wai hai suek sa
But the school is kept open for study
ในหกสิบปีนี้ไม่มีมา
nai hok sip pí ní mai mí ma
In these sixty years it has not come
เพราะวิชาเราน้อยด้อยปัญญา
phro wi cha rao noi doi pan ya
because our learning is little and our wisdom poor

seed 4

เมื่อวันนีหัวใจใฝ่ศึกษา

muea wan ni hua chai fai suek sa

When today the heart is eager to learn

จึงรู้ว่าครูนี้ไม่มีหนี

chueng ru wa khru ni mai mi ni

I then know that this teacher does not flee

แต่ก็ชอบตอบไปในหัวใจ

tae ko chop top pai nai wa chi

But I like to answer in words

ขอขอบคุณไมตรีที่มีมา

kho khop khun mai tri thi mi ma

Thank you for the goodwill that has come

15. ความคิดของเครื่องคิดเลข *khwam khit khong khrueng khit lek* (a calculator's thoughts)

seed 0

เลขของคนมีอำนาจในความคิด

lek khong khon mi am nat nai khwam khit

People's numbers have power in thought

จะบวกผิดลบถูกต้องตามใจฝัน

cha buak phit lop thuk tam chai fan

Adding wrong, subtracting right, as the heart dreams

จะคิดไปเท่าไรไม่ต่างกัน

cha khit pai thao rai mai wa kan

However much one calculates, nobody minds

แต่เพราะมันตัวเลขที่ให้มา

tae phro man tua lek thi hai ma

But because it is the number that was given

seed 1

เลขของคนคิดค้นมันไม่ผิด

lek khong khon khit khon man mai phit

Numbers that people invent are not wrong

แค่เราคิดสูตรผิดเพี้ยนจึงเพี้ยนได้

khae rao khit sut phit phian chueng phian dai

We just got the formula wrong, so it went wrong

เพราะความคิดของเจ้าของที่เขียนไป

phro khwam khit khong chao khong thi khian pai

Because of the thinking of the owner who wrote it

คำนวณไว้อย่างไรก็ไม่เป็น

kham nuan wai yang rai ko mai pen

However it was calculated, it does not work

seed 2

เลขของหนึ่งบวกลบได้ไม่แตกต่าง

lek khong nueng buak lop dai mai taek tang

The number of one adds and subtracts no differently

จึงอาจสร้างตัวเลขไว้ให้สับสน

chueng at sang tua lek wai hai sap son

So it may create numbers that confuse

แต่ก็เป็นมุมมองความคิดตน

tae ko pen mum mong khwam khit ton

But it is one's own point of view

จึงต้องค้นวิธีมาคำนวณ

chueng tong khon wi thi ma kham nuan

So one must search for a way to calculate

seed 3

เลขของคนเขียนมาชั่วฟ้าผิด

lek khong khon khian ma chai wa phit

Numbers that people write are not necessarily wrong

เพียงแค่คิดแตกต่างมันแปลกใหม่

phiang khae khit taek tang man plaek mai

Just thinking differently, is that strange

เลขที่เห็นจงใจให้ออกไป

lek thi hen chong chai hai ok pai

The number seen was deliberately let out

รับไม่ได้เท่าไรอย่าว่ากัน

rap mai dai thao rai ya wa kan

However unacceptable, do not blame each other

seed 4

เลขของเครื่องแสนสูงเลยเขี้ยวหรือ

lek khong khrueng saen sung loei chiao rue

Is the machine's number really so very high

เลขนั้นคืออะไรในใจผี

lek nan khue a rai nai chai phi

What is that number in a ghost's heart

คงเป็นเพราะตัวเองดวงไม่ดี

khong pen phro tua eng duang mai di

It must be because my own luck is bad

จึงไม่มีเลขที่มาคำนวณ

chueng mai mi lek thi ma kham nuan

So there is no number to calculate

16. สะพานข้ามเวลา *sa phan kham we la* (a bridge across time)

seed 0

สะพานข้ามวันเวลาอีกคราครั้ง

sa phan kham wan we la ik khra khang

A bridge across days and time once again

จะได้ยังรอยยิ้มที่สดใส

cha dai yang roi yim thi sot sai

Will still get the bright smile

มีเธอยืนเคียงข้างอยู่กลางใจ

mi thoe yuen khiang khang yu klang chai

With you standing beside me in the middle of my heart

เป็นสะพานทอดใหม่ให้ก้าวเดิน

pen sa phan thot mai hai kao doen

It is a newly laid bridge to walk on

seed 1

สะพานข้ามเวลาสัญญาว่า

sa phan kham we la san ya wa

The bridge across time promises that

เมื่อขึ้นมาพบหนทางอันสดใส

muea khuen ma phop hon thang an sot sai

on coming up, one finds a bright path

จะฝ่าอุปสรรครักข้ามมันไป

cha fa u pa sak rak kham man pai

Will break through obstacles, love crosses over them

เพื่อเริ่มต้นวันใหม่ไม่เคยลืม

phuea roem ton wan mai mai khoei luem

to begin a new day, never forgetting

seed 2

สะพานข้ามถึงเวลามาพาสร้าง

sa phan kham thueng we la ma pha sang

The bridge crosses, the time has come to build

บนเส้นทางความมืดมนให้สับสน

bon sen thang khwam muet mon hai sap son

on the path of darkness, to confuse

กระตือรือร้นลอยไปจากใจตน

kra thong noi loi pai chak chai ton

A little krathong floats away from one's heart

มีแต่คนติดตามคอยห่วงใย

mi tae khon tit tam khoi huang yai

There are only people following and caring

seed 3

สะพานข้ามเวลามาบอกกล่าว

sa phan kham we la ma bok klao

The bridge across time comes to tell

สะพานข้ามเรื่องราวที่สดใส

sa phan kham rueang rao thi sot sai

The bridge across bright stories

เป็นสะพานทอดผืนอันยาวไกล

pen sa phan thot fan an yao klai

It is a bridge spanning a far-reaching dream

สะพานข้ามหัวใจให้ยืนยาว

sa phan kham hua chai hai yuen yao

A bridge across the heart, to last long

seed 4

สะพานข้ามเวลามาพาฝัน

sa phan kham we la ma pha fan

The bridge across time comes bringing dreams

สร้างรอยยิ้มให้กันวันนั้นหนึ่ง

sang roi yim hai kan wan phan ni

Making smiles for each other, the day turns away

ความจริงใจมอบให้ในหัวใจ

khwam ching chai mop hai nai wa chi

Sincerity given in words

จากคนที่ฉันรักสลักใจ

chak khon thi chan rak sa lak chai

from the person I love, engraved in the heart

17. หลุมดำในชั้นหนังสือ *lum dam nai chan nang sue* (a black hole on the bookshelf)

seed 0

หลุมดำในชั้นหนังสือในชั้นหนึ่ง

lum dam nai chan nang sue nai chan nueng

A black hole in the bookshelf, on one shelf

ยังหวานซึ่งตรึงใจไปอีกหน

yang wan sueng trueng chai pai ik hon

Still sweet and touching, gripping the heart once more

ความทรงจำซ่อนไว้ในกมล

khwam song cham son wai nai ka mon

Memories hidden in the heart

ของหลายคนผ่านมากาลเวลา

khong lai khon phan ma kan we la

of many people, passing through time

seed 1

สะท้อนผ่านหนังสือในชั้นลึก

sa thon phan nang sue nai chan luek

Reflected through the books on the deep shelf

ให้ใจนึกถึงพลังมหาศาล

hai chai nuek thueng pha lang ma ha san

making the heart think of immense power

บทกวีอมตะนิรันดร์กาล

bot ka wi a ma ta ni ran kan

Immortal poetry, eternal

ที่ฉันอ่านมาได้ในบทกลอน

thi chan an ma dai nai bot klon

that I have read in the verses

seed 2

ภาพหลุมดำในหนังสือชั้นสวรรค์สร้าง

phap lum dam nai nang sue chan san sang

Picture of a black hole in a book, shelf, creating

อยากสร้างความทรงจำไว้อีกหน

yak cha sang khwam song cham wai ik hon

Want to create memories once more

สะท้อนความรู้สึกจากใจตน

sa thon khwam ru suek chak chai ton

Reflecting feelings from one's own heart

ที่มากล้นพ้นไปในวันวาน

thi mak lon phon pai nai wan wan

that overflowed and passed in days gone by

seed 3

เธอคือหนึ่งหนังสือในชั้นนั้น

thoe khue nueng nang sue nai chan nan

You are one book on that shelf

ผู้สรรค์สร้างผู้ฝันยิ่งใหญ่

phu san sang su fan an ying yai

The creator, toward a great dream

ทุกทุกบททั้งหมดที่เขียนไป

thuk thuk bot thang mot thi khian pai

Every single verse that was written

รู้สึกประทับใจในบทกลอน

ru suek pra thap chai nai bot klon

Feeling impressed by the verses

seed 4

เธอได้อ่านหนังสือในชั้นนั้น

thoe dai an nang sue nai chan nan

You read the book on that shelf

ในดวงจิตของฉันใช่ใหม่นี้

nai duang chit khong chan chai mai ni

In my heart, is that right

ถึงจะผ่านไปวันหนึ่ง

thueng cha phan phan pai nai wan ni

Though it turns and passes today

ก็ไม่มีสิ่งใดให้จดจำ

ko mai mi sing dai hai chot cham

there is nothing to remember